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ABSTRACT

This five-chapter handbook is designed for use by teachers in elementary and secondary schools and adult education. Its purpose is to achieve more widespread awareness and understanding of the Franco-American presence in New England by offering teaching plans and strategies for incorporating materials into the existing humanities curriculum. It also serves as a model for other ethnic groups to develop similar tools to provide self-awareness in their communities. Chapter 1, "A Place for Franco-American Studies," is based on the principle that teaching in the United States must become more multicultural. Reasons why Franco-Americans should be recognized in a school's curriculum are presented, as are the goals of ethnic studies, suggestions for the study of the French presence in the United States; and topics and themes for Franco-American studies. Chapter 2, "Planning to Teach About Franco-Americans," presents suggestions for promoting Franco-American studies to school authorities, a method of discovering hidden resources among colleagues, a philosophy of curriculum, examples of goals and objectives for infusing Franco-American topics into existing courses, and procedures for evaluating instructional activities. Chapter 3, "Teaching Plans," presents 15 lesson plans, many of which contain French language material, for elementary and secondary grades which integrate Franco American studies into a variety of different courses. Chapter 4 suggests ideas for developing a resource bank of Franco-American information, describes the potential benefits that the Franco-American community can offer to the classroom, provides guidelines for planning field trips, and lists suggested destinations. Chapter 5 presents entry points for teaching adults about Franco-Americans, and includes some principles of adult learning, guidelines for recruiting an audience, suggestions for creating a course, and an adult education teaching unit on Franco-Americans. A bibliography consisting of print and non-print materials is included. An appendix of sources and resources concludes the document. (APG)

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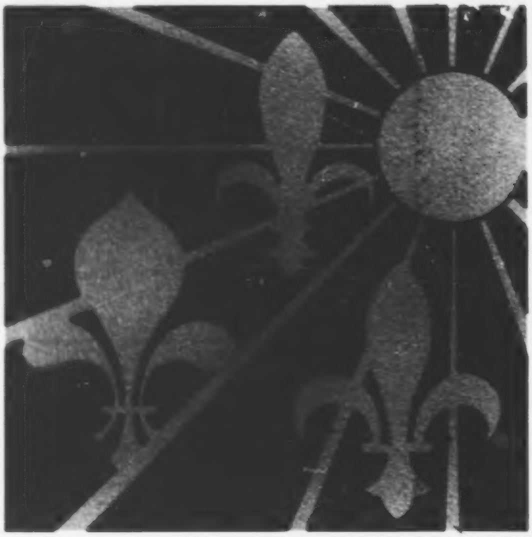

Manuel du Professeur pour

INTRODUIRE LES ÉTUDES FRANCO-AMERICAINES

INITIATING FRANCO-AMERICAN STUDIES

A Handbook for Teachers

50017689

by:

Stanley L. Freeman, Jr. **Raymond J. Pelletier**

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Manuel du Professeur pour
INTRODUIRE LES ETUDES FRANCO-AMERICAINES

* * * * *

INITIATING FRANCO-AMERICAN STUDIES:
A Handbook for Teachers

by

Stanley L. Freeman, Jr.

&

Raymond J. Pelletier

A publication of the Canadian/Franco-American Studies Project

University of Maine at Orono

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Table of Contents

Acknowledgments

Preface

Chapter I A Place for Franco-American Studies 1

Chapter II Planning to Teach about Franco-Americans 12

Chapter III Teaching Plans 27

Chapter IV Franco-American Studies and the Local Community 196

Chapter V Franco-American Studies in Adult Education 218

Teaching Plan for an Adult Education Course 224

Bibliography 234

Appendix Sources and Resources 269

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PREFACE

This Handbook was produced by the Canadian/Franco-American Studies Project (CAN/FRAM) of the University of Maine at Orono for the use of teachers in elementary and secondary schools and in adult education. Its purpose is to achieve more widespread awareness and understanding of the Franco-American presence in New England by offering teaching plans and strategies for incorporating materials designed for that purpose into the regular courses of study within the humanities curriculum. We also offer complete programs for the study of Franco-American culture in language and adult education courses in the hope that these models will stimulate further production of course offerings. We feel that the contributions of Franco-Americans to the development of their communities, their states and their country has been one of this nation's best-kept secrets. We also feel that exploring these areas can be a source of pride for members of the Franco-American communities and lead students of other backgrounds to a better understanding of our multi-ethnic society.

CAN/FRAM is a joint project of the College of Arts and Sciences, the College of Education, and the Canadian-American Center of the University of Maine. Fifteen school systems from five New England states enrolled teacher teams in this three-year training and curriculum development activity. The teaching plans in Chapters III and V of this Handbook were contributed by those teachers and edited by us. A companion volume to this Handbook entitled Consider Canada is available from the Canadian-American Center, University of Maine, Orono, Maine 04469.

Chapter I of Initiating Franco-American Studies is based on the principle that teaching in the United States needs to become multicultural. Our hypothesis is that pride in one's ethnicity can be a stimulus for pursuing educational goals whereas a limited focus on a neutral society in which a student's ancesters had no role can result in estrangement and promote a sense of not belonging to the society. The present document offers a unique feature in that it seeks to serve as a model for other ethnic groups to develop similar tools to provide self-awareness in their communities. When all groups have done this the potential will exist for education that is truly multicultural. We also recognize the difficulty of bringing about curriculum change at a time when school budgets are steadily shrinking. We offer strategies in this area in Chapter II.

In Chapter IV, we advocate the learning values of experiences that require active student participation outside the classroom. Materials focusing on the Franco-Americans are simply not in school libraries or on teachers' shelves. This material is in the community. It resides in members of the older generation, in the churches, in the rectories, in the factories of every New England town. This is why we urge field activities as a necessary supplement to Franco-American studies.

Since adult Franco-Americans are essentially of the generation that was encouraged by the political climate to forget their ancestry, a course that focuses on their culture may be welcomed after so many years of benign neglect. In Chapter V, we offer suggestions for organizing a course for and with adults. We also offer a model for a course that establishes a balance between reliance on community resources and their use by students and teacher-centered presentations of facts.

Finally, we present a bibliography of printed materials that could serve in a variety of disciplines and at various levels. Other resources appear in the Appendix to encourage the creation of a network of resources for teachers who are interested in Franco-American studies. We do not feel that our volume is complete and therefore welcome samples of your work to be shared with others.

Comments on and criticism of this Handbook are welcomed, as well as questions and suggestions about teaching Franco-American topics. Correspondence should be addressed to the College of Education, University of Maine at Orono, Orono, Maine 04469.

Chapter I

A PLACE FOR FRANCO-AMERICAN STUDIES

In this chapter you will find

- -- reasons why Franco-Americans should be recognized in your school's curriculum
- -- the goals of ethnic studies
- -- suggestions for the study of the French presence in the United States
- -- topics and themes for Franco-American studies

Thirty-eight years ago, Jacques Ducharme described his travels through the Franco-American communities of New England in The Shadows of the Trees. In the first chapter, he writes:

> I have just finished reading my hundredth, or perhaps it is my two hundredth, book about New England. At some time or other, in the past year, I have been in every one of the New England states. Somehow, there is too little connection between my readings and my travels.
>
> To begin with, when I set out upon my journeys, I was well supplied with addresses. If I was in New Hampshire, I went to see people with names like Benoit, Robert, and Mathieu. In Maine, I met a Gagné and a Bolduc. In Rhode Island, my list read Beaulieu, Filteau, Harpin, and so on. In most cases, our conversations were in French.
>
> Not so with my readings. New England history and geography cover more than three centuries, and form a sizable bibliography. I merely scratched the surface. There were books upon the social life of New England, about Vermonters, down-Easters, clamdiggers. It is a rich field

for names and tradition. I must admit, however, that I tired of reading about the good old days, of the ingenuity of the Yankee, of the independence of the New Englander, and all the rest of it. I do not wish to detract from their merits. Far from it. I merely believe that they beat their own drum, just as I shall beat mine.

If I should become involved in an argument with any one of the poets and writers of New England, our discussion would have ancient roots. In all probability his ancestors came from England, while mine came from France. We should be continuing an hereditary disagreement, begun in time beyond memory when Normans and Saxons counted the day lost when they had not bashed one another about the head.

Our ancestors arrived here about the same time, though mine were first to come. They chose different localities, but, as the mother countries were at odds, they were to continue the ancient quarrels. In the long run, the Saxon won, and so the greater part of North America may be said to be English. In a sense, however, it was a Pyrrhic victory for England. Canada is bilingual, and may one day be independent. The United States separated from the mother country by rebellion.

Among the millions who people these two countries there has been one irreducible element - the French-Canadians of Quebec, the Franco-Americans of New England. Both groups spring from the same sires, and for nearly three hundred years they shared the same history. This history is like an epic up to the Conquest. After that, it degenerates into a recitation of political compromises. In New England, the history of the Franco-Americans, literally French-Canadian exiles, became a simple cultural survival. This meant obedience to law, with the right reserved to term it la loi if so desired. I say it is a simple wish, and yet, since 1870, it has met with bitter opposition in more than one case. This inability or unwillingness on the part of native American writers to understand a language other than English has led to the Franco-Americans' being relegated to footnotes in the history books, if not ignored completely. Historically, this is

> an unfortunate oversight although understandable in the light of an ancient feud. Certainly it is evidence of a regrettable lack of tolerance.
>
> The part that the Franco-Americans have played in New England is not a showy one. They are the laborers, the small taxpayers, the privates in the Army, the millworkers, the small merchants, the women clerks in the department stores, all common people. They were not a nationality destined to lead--not at the beginning. They had changed their allegiance and adaptation to the new way of life would take time, years perhaps, possibly a century. If they seem alien in the sense that they desire to maintain their traditions, none can say--and this is important--none can say that they are a turbulent element. In many of the books I read there was no mention of them at all. Surely, if they had been an undesirable element, historians would have taken pains to report them.
>
> The explanation is that they entered the United States at a late hour, by the back door, as it were. They came not to convert or be converted, but in search of a more ample life, one that was denied them in their homeland. It is high time that someone wrote of them, to show the why and wherefore of their coming. This I hope to do in this book. (pp. 1-3)

Many things have changed since that work appeared and, as it forecasts, assimilation has taken its toll on the Franco-Americans of New England. The use of French that Ducharme was able to make in his travels is no longer as extensive, especially among the younger generation; the French language newspapers that he mentions have all disappeared; the French churches that he lists now offer only one or two masses in French or, in some cases, none at all. On the other hand, the appearance of a new set of periodicals that are playing an effective role in a different era and the development of organizations that are seeking to preserve the Franco-American heritage with a new sense of purpose are contributing to the maintenance of cultural identity. Yet, the changes that Ducharme sought in the area of creating awareness of the Franco-American presence among the peoples of New England have not been so dramatic. We reiterate his goal to find a place for the

Franco-American in the history books and we seek to interest teachers and students of all humanistic disciplines in that ethnic group.

Rationale

There is no other country in the world that compares to the United States in terms of the diversity of ethnic groups or in terms of the percentage of the population they comprise. The period in our history that witnessed the arrival of record numbers of immigrants was also marked by the belief that ethnic groups should be encouraged to assimilate as rapidly as possible into an American core culture which could be described as anglocentric. The intensity of the need to assimilate was such that ethnic groups risked becoming culturally indistinguishable (Joshua Fishman, Language Loyalty in the United States, p. 21). Indeed, the concept of the "melting pot" promoted the abandonment of individual and group identity and imposed the pressure to move from minority culture to dominant culture. As the twentieth century wore on, however, the idea of the melting pot waned and many wondered if fusion was a desirable outcome (N. Glazer and D.P. Moynihan, Beyond the Melting Pot, p. 290). In the sixties and seventies, most ethnic groups reduced their attempts to assimilate and intensified their search for their unique cultural traits. With the continued increase in the number of immigrants into this country, ethnic diversity and cultural pluralism cannot be considered a passing phenomenon, but rather as an integral part of American society.

In contrast to the European educational and social values from which ours evolved, Americans believe that education should be available to persons of all societal groups. We have always taken pride in the fact that, because education is open to all, individuals have the opportunity to make the most of their abilities. Can this be true, however, if the perspective in our schools is purely monolithic? Could persons of differing ethnic backgrounds better realize their potential in an educational environment that celebrates cultural differences? J.A. Banks suggests that "ethnic studies should be viewed as a process of curriculum reform that will result in the creation of a new curriculum that is based on new assumptions and perspectives." (Teaching Strategies for Ethnic Studies, p. 23) It is essential that we recognize and come to terms with the most effective means by which individuals are encouraged to reach their potential. To date, we have taken too lightly the extent and implications of cultural and linguistic differences. These go well beyond the external manifestations of cultural traits that commonly surface. There is a deeper culture which is yet insufficiently recognized by teachers and students, and thus insufficiently available as a personal resource to both. If students had access to their ethnic culture in the classroom, were made aware of th contributions by their group to the larger society, they could then more readily utilize this knowledge as a source of creativity. Further, as they become aware of the role of their group in society, they can become more productive members.

In tracing the experience of Franco-Americans in New England, an example taken from educational language policies can be quite revealing. Americans have always been fascinated with the French language and it was always popular among students. This attraction can be tied to the fact that by definition, an educated person is presupposed to have a working knowledge of a foreign language; and French, as a prestige language, attracted the greatest portion of language students. Yet, educators paid little attention to the mass of francophones with whom they shared a continent, a country, a state indeed a town. Educationally, very little effort was ever made to understand the "native" language or the culture of Franco-Americans, much less make use of their presence to further skills and competency in the language. More recently there has been a decline in the popularity of the French language among students in preference to the social relevancy of studying Spanish. The resurgence of interest in ethnicity provides a timely opportunity to revive interest in French by teaching the language and the culture of the substantial Franco-American population in New England. This, we hope, will foster a serious examination of all aspects of French influence on this continent and of the social and linguistic problems faced by the French-speaking population of the United States.

In Teaching Strategies for Ethnic Studies, Banks suggests the following goals of ethnic studies:

> To help students develop the ability to make reflective decisions on issues related to ethnicity and to take personal and public action to help solve the racial and ethnic problems in our society.
>
> To help students view historical and contemporary events from diverse ethnic perspectives.

> To clarify their ethnic identity and function effectively within their own ethnic community.
>
> To develop a sensitivity and understanding of other ethnic cultures and to function effectively within them.
>
> To provide cultural and ethnic alternatives to the Anglocentric curriculum in music, literature, art, values, life styles and perspectives.
>
> To reduce ethnic encapsulation and enable students to better understand their own cultures.
>
> To help students expand their conceptions of what it means to be human, to accept the fact that ethnic minority cultures are functional and valid, and that a culture can be evaluated only in a particular social context.
>
> To help students master essential reading, writing and computational skills by providing multiethnic content. (pp. 20-23)

We support the concept that education should be multicultural and provide this document to raise the general awareness of the Franco-American presence in New England. We seek to restore pride of Franco-Americans in their culture and heritage and in their ancestors' contributions to the American society. We also hope that this Handbook represents another step in developing a complete picture of the nature and contributions of all ethnic groups in this country.

The French Presence

The French influence in the development of the North American continent offers rich and varied avenues of study for the humanities curriculum. This section seeks to give a thumbnail sketch of the many threads that can be followed in the study of French cultural influences in America. An examination of Jacques-Donat Casanova's *Une Amérique française* and Robert Perreault's *One Piece of the Great American Mosaic* can serve to supplement this section.

Verrazano's exploration of the North American continent in 1524 in the name of Francis I of France opened the way for the movement of French colonists into the New world. The arrival of these bold explorers would not only have an impact on the northernmost sector of the continent (Canada) but, through a variety of phenomena such as exploration, migration and even expulsion, would make essential contributions to the development of the United States. Chronologically, then, a study of the French presence on the North American continent would have to start with the discovery and settlement of Arcadia (Acadia), which is today Nova Scotia. This is where the Seigneur Des Monts first established a colony, initially as a station to dry cod, and from which exploration of the northeastern coast of the United States was launched.

A member of Des Monts' party, Jacques Cartier, prevailed upon the French king to concentrate settlements along the St. Lawrence River and establish a colony at the site of present-day Quebec City. It is from this base in New France that French explorers would reach across the entire North American continent and establish forts at sites that are today well-known American cities (Detroit, Dubuque and St. Louis, to name but a few). French explorers had already created a network of settlements and had succeeded in linking the Gulf of St. Lawrence to the Gulf of Mexico at a time when the American colonies numbered thirteen. New France, then, which constituted a substantial segment of the North American continent, offers topical subjects for classroom discussion in a variety of disciplines. Québec, which has remained the most populous French-speaking area on this continent also offers a wide range of potential subjects of interest not only to historians and humanists, but also to teachers and students whose preferences are in the realm of contemporary social issues. (For a history of Québec, consult Canada-Québec-synthèse historique by LaCoursière, Provencher and Vaugeois or The French Canadians, 1760-1967 by Mason Wade.)

Another thread of French activity can be traced to the eastern United States by following the movements of the Huguenots who originally settled the Florida peninsula in 1562. The flight from religious persecution in France and Europe led many Huguenot families to resettle in this country, and several played prominent roles in the early history of the colonies and of the United States. (See, for example, Francis Parkman's Pioneers of France in the New World.)

In 1718, France officially established a colony at New Orleans, Louisiana which, to date, retains aspects of its French culture, traditions and architecture. Between 1755 and 1763, the French in Louisiana were joined by thousands of Acadians who were expelled from Nova Scotia and who settled primarily in the central and south central parts of the state. (See Bona Arsenault's *Histoire et généalogie des Acadiens* and Oscar Winzerling's *Acadian Odyssey*.) Today, the Cajun language and culture remains expressive and vibrant and is an essential ingredient in Louisiana's image and identity. Not all the deported Acadians headed for Louisiana. Many who were put ashore along the eastern seaboard of the United States returned to settle in the upper St. John Valley which today is a cultural community half in northern Maine and half in New Brunswick. Others rejoined their countrymen who had fled from Nova Scotia prior to the expulsion and had settled in parts of New Brunswick, Newfoundland and Québec.

The largest population movement, however, occurred in the middle of the 19th century. Canada, and Québec in particular,was experiencing great social turmoil and economic depression. The result was that many families of French background moved to western Canada and to the midwest of the United States. Many of the latter group can still be found in Michigan, Illinois, Missouri, Minnesota and Wisconsin.

The greatest portion of this migration from the eastern provinces of Canada, however, headed for the rapidly industrializing northeast states of New York, Massachusetts, New Hampshire, Vermont, Connecticut, Maine and Rhode Island. These states saw an influx of over 300,000 French-Canadians between 1850 and 1900 (Ralph Vicero, "Sources statistiques pour l'étude de l'immigration et du peuplement canadien-français en Nouvelle-Angleterre au cours du XIXè siècle"). Although some settled on the farms that were vacated by easterners who uprooted their families to go west, the great majority of the French-Canadians came looking for work in the mills that were mushrooming in urban areas such as Manchester, N.H.; Lowell and Holyoke, MA.; Woonsocket, R.I.; Lewiston, ME; and Bristol, CT. Monolingually French and of Roman Catholic persuasion, this new group of immigrants experienced great difficulty in establishing itself within a dominant culture that cast a suspicious eye on its religion, its speech and its culture. (See Robert Rumilly, *Histoire des Franco-Américains*.

Typical of the immigrants of European origins, the Franco-Americans retained their language and culture for over three generations. Yet, assimilation has made great inroads since the end of World War II and the process is quickly dissolving the traditional ethnic identity of the Franco-American communities of New England. The cogent issue is to resolve whether the Franco-Americans will become culturally indistinguishable or whether they will share in the emerging cultural pluralism. Even communities in northern Maine, New Hampshire and Vermont that until now have been sheltered from assimilation are showing signs of losing their French linguistic traditions. It is to stem this tide, to encourage language maintenance and to spark interest in ethnic history, culture and traditions that units on subjects relating to the Franco-Americans of New England have been developed and are presented in this volume.

Topics in Franco-American Studies

To supplement the content of the units presented in Chapter III, Franco-American educators were asked to list the topics that teachers could explore with their students. The responses received indicated similar themes for both elementary and secondary schools, varying in the degree of difficulty of the content material and in the methodology. At the elementary level, teachers agreed that activities should be developed to answer the following questions:

Where are the Franco-Americans today?
Where do they come from?
Why did they leave Canada?
What did they bring with them?
    Their culture
    Their language
    Their religion
    Their social outlook on life
    Their political outlook on life

At the secondary level, these questions translate into the following subjects suitable for classroom study:

1. Franco-American origins in Québec and Acadia

2. Geography of Québec and the Maritimes

3. Industrial Revolution in the United States

4. Immigration in American History

5. Social Mobility in the United States

6. Adjustment to Life in New England
    a. Living conditions, 1880-1940
    b. Working conditions, 1880-1940
7. Franco-American Institutions:
    a. Church
    b. School
    c. Press
    d. Societies
8. Prejudice against Franco-Americans
9. History of Language Instruction in New England
10. The Franco-American Language
11. Language Loyalty in the United States
12. Bilingual Education in New England
13. Franco-Americans and other Ethnic Groups
14. Franco-Americans in Politics
15. Franco-American Literature:
    a. Novels
    b. Drama
    c. Essays
    d. Poetry
16. Franco-American Folklore
17. Franco-American Music
18. Franco-American Traditions
19. Current Societies and Organizations

In summary

Americans should study about Franco-Americans because

- --to understand the United States, a student must understand the mixture of cultures that comprise it
- --knowing one's own culture can lead to greater self-awareness, creativity, fulfillment and productivity
- --learning about other cultures will develop a greater sensitivity to differing values and perspectives

The study of the manifestations of French culture in North American can include

- --the Acadians
- --the Québécois
- --the Huguenots
- --Louisiana's Cajuns
- --the Franco-Americans of the Mid-West
- --New England's Franco-Americans

Franco-American content will enrich class discussion in

- --U.S. History
- --French language and literature
- --Social studies
- --English literature
- --Home Economics
- --Artistic expression

Chapter II

PLANNING TO TEACH ABOUT FRANCO-AMERICANS

In this chapter you will find

--suggestions for "selling" Franco-American studies to school authorities

--a method of discovering hidden resources among your colleagues

--a philosophy of curriculum

--examples of goals and objectives for infusing Franco-American topics into existing courses

--procedures for evaluation of an instructional activity

In the present climate of economic restraint, proposed additions to the curriculum face major hurdles. Besides the need to justify additional teacher time and new materials, there are questions of priorities among all the competing claims upon the school day for inclusion of special subjects. The "back to basics" sentiment urges a reduction in "non-essential" courses and is hardly hospitable to new subject matter proposals. Outside the school there may be criticism of "controversial" social and political topics in the curriculum. If a focus on Franco-Americans is to have a chance to enter the curriculum in a significant way, two kinds of preparatory work are essential. One is to design a sound instructional plan according to customary pedagogical principles. The other is to carry out a frankly political effort to win support from those responsible for allocation of the scarce resources of time and money. In this chapter we deal with the latter problem first. Then we offer some examples of goals and objectives infused with Franco-American content and encourage evaluation which goes beyond assigning grades to students.

Determining the Need

If the arguments in Chapter I have established an interest in the merits of teaching about Franco-Americans, one must then determine whether there are local conditions which justify and complement this positive inclination. A first step is to review professional requirements and recommendations for the curriculum. What does the written course of study for your school state? Does it specify study of ethnic group relations, comparative cultures, or other themes which can be approached through Franco-American studies? Does it identify Franco-Americans in any way? Does it require the attainment of competencies in reading, computation and language (English and/or foreign)? Can you describe how a course on Franco-Americans would address these themes and competencies as well as or better than the present curriculum does? Look at the curriculum recommendations of your professional association. What are foreign language teachers, social studies teachers, science teachers being urged to include in their courses? How do Franco-Americans fit? Through such inquiry, you can accumulate supporting opinion and evidence that a course about Franco-Americans would be more than the carrying out of your personal enthusiasm as sponsor.

Next, look at the local community for indications that the study of Franco-Americans could have some direct relevance to the economic and social life of the community. If the local scene has Franco-American historical and cultural resources, are they being promoted to attract visitors? Could a better understanding of these resources by business men, media personnel, and public officials lead to a healthy inflow of tourist dollars? If significant numbers of local citizens are of Franco-American heritage, it may contribute to their sense of identity to have the school recognize and honor their membership in the community by providing for formal study of their culture by the next generation of community workers and leaders. The task of conducting a community survey to identify community members of Franco-American ancestry can, itself, be an interesting class project through which students gain experience in statistical sampling, polling, interviewing, and reporting. A survey could inquire into the level of knowledge about Franco-Americans in the community, adding additional data to the growing evidence that a course is needed.

A third step is to survey colleagues on the teaching staff for their knowledge of and interest in Franco-Americans in particular or in ethnic studies in general. A simple instrument such as the one used at Brockton High School (see next page) can identify hidden resources and support for placing Franco-American studies in the curriculum. Most courses dealing with Franco-America, whatever their primary focus, will have the nature of area studies looking at this ethnic group as one of many that have contributed and continue to help define American society. Involvement of teachers from several disciplines in planning can enrich the design as they see its potential, and its content, from their diverse perspectives. An agreement among teachers from several subject areas to add units to existing courses and coordinate their teaching of those units may achieve more understanding of Franco-Americans or of ethnic groups than would a separate course offered in one department.

Finally, one may survey the student body to assess the level of awareness and knowledge of Franco-Americans or other ethnic groups. It is not at all unlikely that, in New England, many students may be of Franco-American ancestry. Such a survey could investigate student awareness of contributions of Franco-Americans at the local level. From these data-gathering efforts, a proposal can be prepared for the school administration which sets forth the need for including Franco-Americans in the curriculum. The proposal would describe the status of knowledge of Franco-Americans held by students and the citizens of the community, the practical applications in community life of better understanding, and the relevance of a unit or course to recognized professional curricula guidelines.

Gaining Approval

Even though a plan for adding courses about Franco-Americans to the curriculum is academically and pedagogically sound, it will need a constituency, an array of people who believe it is good and important. Through the surveys conducted to identify need, one also identifies those individuals who feel strongly supportive and are willing to work. These people should be invited to review a draft of the teaching plans and to help in creating school and community readiness by discussing it among friends and acquaintances. The effort should be made to find influential members of the teaching staff, and of the local community and to acquaint them with the proposal and its rationale before it is submitted for official action.

FACULTY ETHNIC STUDIES SURVEY

by Rita Smith

1. Name ____________________

2. Address ______________________________

3. Place of birth: City ______ State ______ County ______

4. Highest level of education ____________

5. Current position ____________________

6. List any languages other than English that were spoken in your household.

7. Other than the United States are there any countries you feel close to?
   ____________ Why? ____________________

8. If you immigrated to America, where did you come from (country, city or town)
   When did you arrive in the United States and where did you first settle?

9. Why did you come to America?

10. If you have immigrant ancestors, where did they come from? (country, city, town)
    Approximately when did they arrive in the United States and where did they settle?
    Mother's side: ________________________

    Father's side: ________________________

11. Why do you believe your ancestors came to America?

12. Do you feel it is important to maintain customs and traditions of your ancestors?
    _____Very _____Slightly _____Not _____No opinion

13. Have you or members of your family experienced discrimination?
    _____Racial _____Ethnic _____Religious _____Sexual

    _____Age _____Other?

Faculty Ethnic Studies Survey - continued

14. Do you feel it is important to incorporate ethnic studies into the curriculum?

_____Very _____Slightly _____Not _____No opinion

15. What place should ethnic studies have in the school curriculum?
_____Separate course _____Integrated in existing courses

_____Activities only _____Others

16. Have you developed and/or presented ethnic teaching and learning materials? If yes, specify:

17. Are you interested in receiving instructional materials on Canadian/Franco-American studies for use in your existing courses?

18. Have you ever visited Canada? If yes, specify the provinces, cities, towns, etc.

19. Would you be interested in participating in a student, teacher, and community field trip to Canada?

20. Would you be interested in participating in a Canadian/U.S. Teacher/Student Exchange Program?

21. Would you be interested in becoming a member of a Canadian/Franco-American Studies Multi-Disciplinary Team?

The timing of submission of a new proposal is significant. Certainly it is poor timing to propose a curriculum change while the administration and school board are in the midst of annual budget trimming. Rather, take advantage of periods when the administration is relatively free of crises. If a curriculum review is scheduled to examine existing courses, learn what criteria are to be applied in the review, and submit the new proposal with special attention to the criteria and how the new instruction would meet them. In all cases, recognize that bureaucracy works slowly so the proposal should be submitted with realistic lead time before the intended starting date.

One way to enhance the attractiveness of the proposal is to show that start up funds are available outside the regular school budget. Many schools are reluctant to accept federal funds to start new programs because of the future financial liability to continue the program. Federal funds probably are not available for individual courses, but they may be indirectly helpful in strengthening the library holdings in the area of Franco-American studies, or in providing short-term training of teachers who will offer instruction in this area. Groups of teachers have gotten together in the past to submit proposals to the Ethnic Heritage Studies Program. The MAINE I.D.E.A. of Biddeford, for example, was awarded a grant that allowed for the purchase of library and curricular materials as well as for local materials development for Franco-American studies. The Levi Heywood Memorial Library of Gardner, Massachusetts was recently awarded a grant by LSCA Title I for its French-Canadian Cultural Program. Look also to the local business community and its members of Franco-American ancestry. If they endorse the course, they may be approached for modest financial help to secure materials and supplies with resulting recognition and good will. Finally, departments of your local or state government may be persuaded to encourage the study of Franco-Americans. Every New England state, for example, has a Council for the Humanities and Public Policy that may be interested in receiving a proposal from your community group or school system or a Department of Education that can provide assistance and support. Contact with the Québec delegation in Boston or offices throughout the country, could also help you locate materials on Franco-Americans that are available in Québec.

"Accountability" is a favorite term of those who watch public programs. It seems to mean, "Are we getting our money's worth from everything the schools are doing?" This is a reasonable, though superficial, question for the public to pose. The proposal for teaching about Franco-Americans should anticipate this inquiry by having a planned method of cataloging the resources incorporated into the course and the benefits that are derived from it both in terms of student development and services to the community. There is one additional potential outcome which should be taken seriously, and that is the reputation of the schools. If the new instruction has been carefully prepared, and the community prepared for it, the school will receive recognition from professional groups and school board associations for its creativity and excellence in curriculum building. Such commendation from external sources has a positive effect on school boards and administrators. Give them a chance to become known as leaders in promoting the study of Franco-Americans.

Designing the Franco-American Curriculum

Before we offer suggestions for the infusion of Franco-American topics into the curriculum, we admit to a point of view about curriculum and teaching which has been well expressed by Rubin in his Curriculum Handbook.

> Teaching in the long range, however, will need to center more upon active and less upon inert knowledge. Subject matter that is more decorative than functional, or that owes its existence chiefly to tradition, will need to be abandoned in favor of knowledge that helps youth to better cope with the changing world. Because tomorrow's citizenry will be called upon to make sensitive choices among conflicting priorities, life-styles, and social patterns, the curriculum of subsequent decades will need to treat, in varying contexts, the processes through which people identify problems, gather and verify related evidence, judge the probable consequences of alternative choices, and reach decisions. (Rubin, 1977, p. 23)

Writing in the same volume, Engle observes that "the social studies do not, in fact, exist today." (Rubin, 1977, p. 103) He maintains that they are subject-centered and dominated by "a kind of oversimplified mythical version of history written from a western bias." (Rubin, 1977, p. 104) There is no integration among the subjects which constitute the social studies. Worse, there is little or no attention to the central position of values and valuation in citizenship. Engle urges that citizenship development be recognized as the responsibility of a coordinated effort by the humanities and the social sciences.

> Thus literature, and the serious arts, religion, and philosophy, and ethics come into the social studies door, and social science is relieved of carrying the unnatural load it was never intended to cover in the first place... (p. 105)

But coordination among the subjects is only a first step. We must think of all subjects as "being instrumental to the large task of citizenship development rather than as subject matter to be learned for its own sake or for some remote and unseen future use." (p. 104) Further, the curriculum must move away from mythology toward confrontation with the realities of society if citizenship is to mean ability to identify, struggle with and resolve problems. Engle paraphrases an indictment made in 1932 in the Report of the Commission on the Social Studies, Part I and charges that the same situation still exists nearly half a century later.

> In describing American life, we have tended to emphasize national unity over conflict and dissension, a national character over cultural pluralism, general welfare over genuine and irresolvable conflict of interest, freedom and opportunity over the plight of minorities too weak to get a hearing at the bar of history, the inevitability of ills and problems which beset our society. We have given one simplified version, the correct or official version of affairs, ignoring that the scholars are deeply divided and continually at odds about interpretation of American affairs. (Rubin, 1977, p. 96)

Franco-Americans in large numbers have been part of the New England scene for over a century. Recent immigration to and population movements within the United States accentuate the need for student awareness of the cultural diversity of American society. The case of Franco-Americans can serve to alert future community leaders to the strengths and failures of policies dealing with the integration of immigrants into a community. Including Franco-American content in our courses can provide a sensitivity to multicultural understanding that enhances the attainment of citizenship goals for our youth.

The procedure outlined above should be followed when designing a unit or course focusing on the Franco-American experience. In Chapter III of this Handbook, we present an example of a course syllabus that is in use at Waterville, (Maine) High School. In many ways, the reasons for offering a course are local, and the resources for certain parts of the course are local. Therefore, it should be conceived to fit local conditions and to take advantage of local resources while also keeping in mind the needs of the community and the attainment of citizenship goals.

Goals

The preceding discussion has stressed citizenship development as a major purpose of the curriculum. However, the goals of an instructional program or program segment must be more limited. Some examples of generic goals involving Franco-American content are:

- to help students understand industrialization by examining the experience of French-Canadian immigrants in the mill towns of New England.
- to help students recognize settlement patterns in their community by studying its ethnic concentration.
- to highlight the cultural diversity of America by relating family values and traditions to larger bodies of knowledge such as literary techniques and genres and historical events.
- to develop community pride by exploring the cultural background of its citizens.
- to help students develop an appreciation for the language spoken by their parents or grandparents by studying the richness and diversity of its expression.
- to open channels of communication between children and their elders by the investigation of family trees and the recording of oral history and folktales.

Notice that these goals are not topics to be "covered".

Rather, they are general statements of the purposes of the instructional program or program segment. A French language class may include the goals of improving the student's conversation and composition skills. Activities that focus on the collection of the oral history of the Franco-American community and on its transcription can be structured in such a way as to effectively achieve those goals while enriching the learning experience with the discovery and appreciation of a French-speaking culture without having to cross international borders. Thus, for a course about Franco-Americans, the goals will involve content material about Franco-Americans as it relates to the desired outcomes of the course rather than as topics to be included.

Objectives

For each goal, there may be several objectives which guide teaching and learning. For a course that focuses on state history, a goal would be to understand the major events and personalities that molded the present identity of the state. Possible objectives related to this goal would be:

- that students, after instruction is completed,could list the major historical events and the roles of the Franco-Americans who took part in them.
- that students evaluate the impact of Franco-Americans on the history of the state.
- that students compile a list of members of ethnic groups and their contributions to the welfare of the state.
- that students express positive feelings toward the contributions of all ethnic groups in the state.

These objectives announce an observable or measurable act which students will be able to perform with some permanance as a result of engaging in some learning activity.

Learning Activities

In the next chapter, we present some units and lessons containing learning activities that were developed and tried out by teachers from New England who participated in the Canadian/Franco-American Studies Project. Many of these units provide examples of active learning approaches by the use that they make of the resources available in their communities. The profusion of Franco-American concentrations in New England offers excellent opportunities for bringing the community to the classroom and the classroom to the community. Access to Franco-American radio programs is a real possibility in certain areas. Educational television, especially in Maine, New Hampshire and Vermont, has shown growing interest in Franco-American programming. Cable television that offers French-language programming is a reality in many cities and towns. Citizens of Franco-American communities can be approached by students who are working on oral history projects, or invited into the classroom as resource people. Similarly, many Franco-American families have relatives in other communities or in French-speaking Canada who would probably be happy to share their information and experiences. Subscriptions to Franco-American or multi-ethnic newspapers and magazines facilitate student research, independent study and leisure reading as a step toward broader multicultural understanding. In addition, organizations such as the Centre d'Héritage in Lewiston, Maine, the Canadian-American Genealogical Society in Manchester, New Hampshire and La Maison Française at Assumption College in Worcester, Massachusetts are involved in a variety of activities that share the common goal of preserving the Franco-American heritage. Finally, city libraries such as the Lowell, Massachusetts Public Library maintain rooms devoted to the display of Franco-American materials. We discuss some of these possibilities in more detail in Chapter IV and offer sources in New England in the Appendix.

Resources

Although printed materials for teaching about Franco-Americans is limited, there are groups that are very active in producing content materials suitable to the classroom in a variety of disciplines. A major purpose of this Handbook is to present a bibliography of printed materials and to indicate where they are available. This selection has been made for direct use by students and teachers and does not represent an exhaustive reference list for professional research on Franco-Americans or ethnicity. Teachers seeking a bibliography to guide professional study may request information from the National Materials Development Center in Bedford, New Hampshire.

The Appendix contains addresses and leads to other materials with which to broaden the involvement of students in their familiarization with Franco-Americans. Readers of this Handbook are invited to send references to additional sources and resources with which they become acquainted to the Canadian/Franco-American Studies Project, College of Education, University of Maine at Orono for dissemination to other readers through Handbook supplements.

Evaluation

Too often evaluation is confused with assigning grades to students for the work they have accomplished in a course. While grades may be essential, evaluation is properly viewed as a process of comparing actual learning outcomes with predetermined desired outcomes. Through evaluation we discover how well students have learned, how appropiate was our plan for teaching, and how effective was its implementation.

In this Handbook, we encourage the incorporation of Franco-American content within courses which have other primary goals and objectives. The Franco-American experience in the United States in the nineteenth and twentieth centuries, interesting in itself, may offer useful insights for examining the impact of Hispanics in twentieth and twenty-first century America. Labor force economics can be taught by using Franco-Americans as a case study. When it comes to evaluation, we are interested in the achievement of the primary goals and objectives, and in some gain in awareness, appreciation, and understanding of Franco-America even though it may have been brought in as illustrative material.

Clarity and specificity of goals and objectives at the outset facilitate the evaluation process because the objectives indicate what to look for as final products. True evaluation consists of four parts or steps following the definition of objectives. The first is to select, or create, some tools for measuring the behaviors which are specified as objectives. Often these are paper and pencil tests, but the imaginative teacher has a wider range of measuring tools such as observation, sociodrama, oral reports, or products (constructions, art objects, food). There probably are no tools unique to Franco-American studies. One simply builds relevant content into the instruments.

The second step in evaluation is the administration of a pre-test that serves to take stock of what the students already know and believe about Franco-Americans. This information is useful in planning, and essential as a base from which to measure gains resulting from instruction.

The next step is for the teacher to decide on criteria or standards for student achievement which will represent the desired level of knowledge, understanding, skill and appreciation to be attained by the students. This effort should accompany the statement of objectives at the onset, rather than be delayed until the instruction is completed. The final step is measurement again (a post-test) and a comparison of the results with both the pre-test findings and the established standards. If students have made measurable gains which reach the standards, the teaching plan can be "valued" as effective. If results are not what was desired, the teaching plan will require an overhaul. Again, this process is not unique to Franco-American studies. By applying it to the Franco-American content incorporated into a course, there may be a "tracer" effect similar to that produced by radioactive material inserted into the body to help disclose how the body system is working. The Franco-American material may be a helpful means of discovering if our teaching is producing the citizenship attitudes and awareness outcomes that our goals usually include, but that our narrow achievement testing often misses. While this process may extend what is necessary to assign grades in a course, the effort will produce data which can further substantiate the appropriateness of including Franco-American studies in the curriculum.

In summary, here is a checklist to guide your planning.

_____ Are you ready to make your teaching more multicultural?

_____ Is it needed in your community?

  _____ professional curriculum recommendations

  _____ local business

  _____ local population

  _____ fellow teachers

  _____ student body

_____ Will it be approved by school authorities?

  _____ influential teachers

  _____ influential community people

  _____ timing

  _____ outside funding

  _____ accountability

_____ Does your teaching plan

  _____ include other teachers and subjects?

  _____ have goals related to citizenship development?

  _____ include objectives for student performance?

  _____ make use of out-of-classroom Franco-American resources?

  _____ adapt lessons from Chapter III and other curriculum guides?

  _____ use resources listed in the Appendix?

  _____ use books listed in the Bibliography?

_____ Does your evaluation plan

  _____ measure gains in knowledge, understanding, skill, and appreciation about Franco-Americans as well as other purposes?

  _____ indicate standards of excellence?

  _____ determine the effectiveness of the teaching plan and procedures?

  _____ produce information which contributes "accountability"?

Chapter III

TEACHING PLANS

In this chapter you will find:

- Love Roots
  Muriel Pontbriant
  Grades three and four; five and six 29

- A Multicultural Approach to Community Oral History
  Martha Strachan
  Third grade social studies 33

- "Jean-Claude's Island" - A Reading Unit to Introduce Franco-American Heritage
  Sister Donna Kleiner
  Grade four elementary reading 38

- Vive les Grenouilles
  Muriel Pontbriant
  Seventh grade 49

- The French in New England
  Corinne Cascadden
  Patricia Chamberlin
  Louise Laroche
  Elementary social studies 51

- "The Devil at the Dance" - A French-Canadian Folktale
  Micheline McDonald
  Middle School English 57

- Exercise in Historical Geography: Cultural Roots
  Maurice Primeau
  Tenth grade social studies 65

- Unit on Immigration
  Deborah Migneault
  Eleventh grade U.S. history 69

- The Franco-American in Waterville: The Immigrant Experience
  Philip Gonyar
  Secondary American history 74

- Genealogical Methods
  Denis Brochu
  Accelerated elementary or second year French; Social studies; English 78

- Incorporating Québec/Franco-American Studies into an Advanced French Curriculum
  Starr Betses
  Advanced French 92

- An Introduction to the Acadian Experience
  Karen Ulmer Dorsch
  French III, IV; Social studies; Humanities; Home economics 99

- Le Fait Franco-Américain
  Anne G. Kempers
  Français avancé 126

- Franco-American Studies: An Interdisciplinary Approach
  James W. Searles
  Secondary French; Social studies, Performing arts 158

- Franco-American Awareness and the Public Library
  Paul D. LeBlanc
  Robert L. Rice
  Library Development 192

LOVE ROOTS

Contributing Teacher: Muriel Pontbriant
St. Anne School
Webster, Massachussetts

Target Audience: Grades 3 and 4; grades 5 and 6

Time Frame: The unit was assigned in November and made due in January. This gave the students a chance to interview relatives during the Thanksgiving and Christmas holidays.

Goal: In the spirit of the Year of the Family, to provide a vehicle for the students to communicate with parents, grandparents, aunts and uncles.

Objectives:

The student will interview his/her relatives in an effort to complete a family tree.

The student will develop a closer rapport with older members of his/her family and a better understanding of family culture and history.

Resources:

For the students:

(Grades 3 and 4) A copy of the family tree that appears on page 31.

(Grades 5 and 6) A copy of Love Roots on page 32.

Learning Activities:

1. Distribute copies of family tree.
2. Discuss with children what a family tree is.
3. Invite children to give examples from their families of names to fit spaces.
4. When they have run out of names, explain how to interview parents and grandparents to get more names.
5. Have children in pairs practice asking parents for help so they know how to explain what they are after.
6. Develop a list of sources of written information that can help complete the family tree, e.g., family Bible; old letters; church records; genealogical societies.

Teaching Activities - continued

7. Emphasize family continuity. Encourage children to find out the country of origin of their ancestors.

Results:

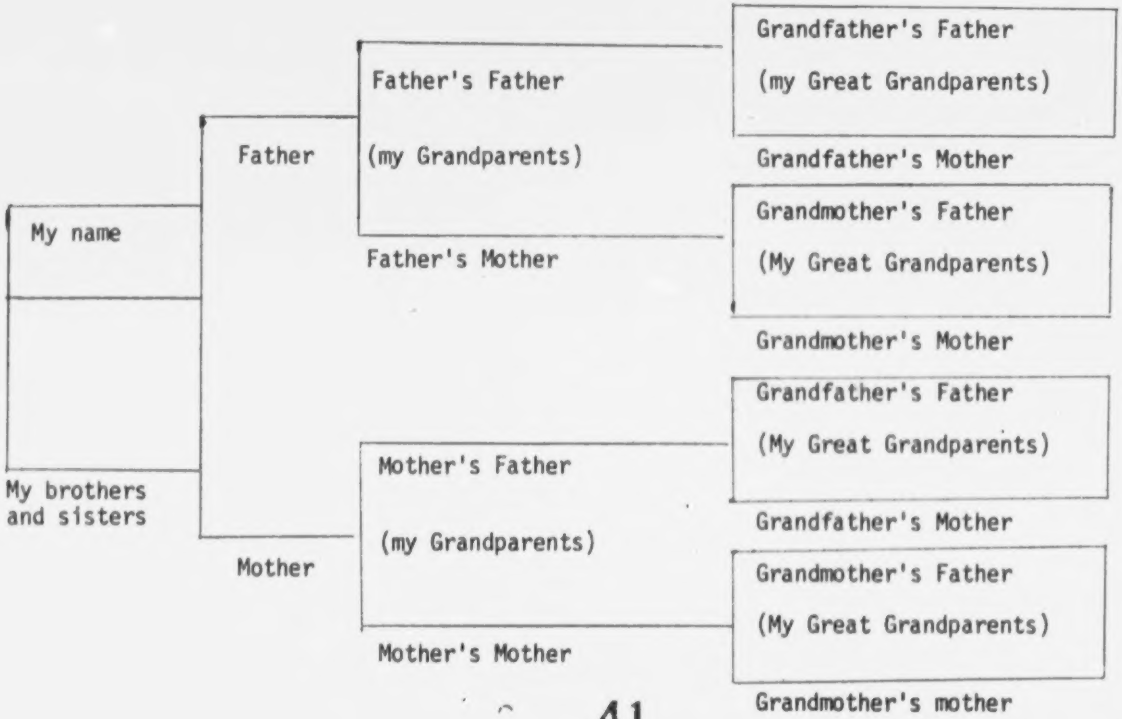
1. Grandparents were especially enthused that the children communicate with them.
2. Many interesting folktales were uncovered by the students.
3. Students discovered "little cousins" in the class when they compared trees.

MY FAMILY TREE

child's name

date of birth	place of birth
Mother's name	Father's name
date and place of birth	date and place of birth
grandmother	grandmother
grandfather	grandfather
Sisters' names	Brothers' names

LOVE ROOTS


Grandfather's Father
(my Great Grandparents)
Father's Father
(my Grandparents)
Father
Grandfather's Mother
Grandmother's Father
(My Great Grandparents)
My name
Father's Mother
Grandmother's Mother
Grandfather's Father
(My Great Grandparents)
Mother's Father
My brothers and sisters
Grandfather's Mother
(my Grandparents)
Mother
Grandmother's Father
(My Great Grandparents)
Mother's Mother
Grandmother's mother

A MULTICULTURAL APPROACH TO COMMUNITY ORAL HISTORY

Contributing Teacher: Martha Strachan
Clara Barton School
Oxford, Massachusetts

Target Audience: Third grade social studies

Time Frame: One 25-minute session per week for the entire school year.

Goal: To illustrate the similarities of and the differences between the nature of childhood in the 19th century and today.

Objectives:

The student will evaluate the quality of life in the 19th century.

The student will understand how work and the meaning of work changed over time.

The student will contrast the use of leisure time in the 19th century and today.

The student will determine the effect of community life on a child and outline the causes of any changes that may have occurred in community life.

The student will place his/her family history within the context of the development of his/her community.

Introduction:

The following unit focuses on the town of North Oxford, Massachusetts and uses facilities available in the immediate area such as Old Sturbridge Village. North Oxford is an industrial community and many of its citizens are of French-Canadian ancestry. The documentation of their role in the development of Oxford as well as that of other groups that comprise the actual population is the primary goal of the student projects. This unit, then, can be easily adapted to all ethnic groups by focusing on the community itself and the role of individual families in defining the town's identity.

Resources:

For the class:

Paintings showing aspects of life in the town of North Oxford.
A map of North Oxford in the year 1830.
School records of 1830.
Statistics of the industrial development of North Oxford from 1830.
Journals of the Historical Society of North Oxford.
A copy of the "Time Line" in Follett's Grade 3 Social Studies Textbook. Chicago, IL: Follet Publishing Co.

For the teacher:

Association of American Geographers, The Local Community: A Handbook for Teachers, McMillan, New York, 1971.

Generalizations:

- Children of the 19th and 20th centuries are dependent on the family for their basic needs, but children of the 19th century contributed economically to meeting the family needs.
- Informal education was more important than formal education in a 19th century farm community.
- Children of today have more leisure time than children of the 19th century.
- Many of the toys and games used by children in the nineteenth century are still popular today, although children in the 20th century have a wider variety of toys and games from which to choose.

Learning Activities:

1. Given discussion of following questions students will write or dictate short autobiographies. Students will also draw pictures to go with stories and have photos taken.
   What is your name? Who is in your family? Do you belong to any group outside your family? What do you do with your time? Display on bulletin board.
2. Given a long span of time (from 1600-1980), students will fill in or dictate the following dates to be recorded on a time line:

Learning Activities - continued

   a. Any event that the student may know that falls within this time period.
   b. The student's own birthdate and that of his/her grandparents, great grandparents and teacher.
   c. Old Sturbridge Village period
   d. Plimoth Plantation

3. Given real artifacts of a particular period, students will dictate or write questions aimed at better understanding of the article or its uses. Students will analyze tools and hypothesize about their use, where they were used, when they were used, and the sex and occupation of the person using the tool.
4. Given a map of North Oxford, students will locate and identify certain geographical characteristics and locations. The will also make inferences that explain the location of certain industries, stores, schools and churches.
5. Given the statistics gathered from several families, students will do mathematical figuring to determine ages of children and their parents in 1800. Statistics will be obtained by the students who will use oral history techniques to gather information about Oxford and about family customs.
6. After a visit to the Sturbridge Village Schoolhouse and participating in a studio lesson, students will obtain answers to following questions:
   What subjects were taught? Who went to school? What part of the year? How were children expected to behave? What was the school house like?
   Students will use slates and pencils and duplicate the lesson.

Pre-field Activities:

1. Request that students prepare short autobiographies at the beginning of the school year by asking questions about the child's role in the family (for example: What he/she does with his/her time? Who is in his/her family? Does he/she belong to any groups outside the family?)
2. Construct a time line with the children. Record the year of the child's birth, that of his/her parents, grandparents, and great grandparents. Record any dates known by the children.

Pre-field activities - continued

3. Work with the students at developing their skills at asking useful, pertinent questions. Use artifacts to develop a question chart.
4. Discuss maps and location of Sturbridge Village.
5. Students and teacher will construct a time-line so that the students will familiarize themselves with the period recreated at Old Sturbridge Village. (1790-1840).
6. Students will make a list of their activities and categorize them into groups under the following headings: family, education, and recreation.
7. Students will construct a schedule for a normal school day and determine how much time is spent with the family, on education, and on recreation.
8. Students will view the orientation slide set of Old Sturbridge Village from which they will begin their examination of the children's role in a nineteenth century farm community.

Field Activities:

Children will tour Sturbridge Village and the school house and its surroundings and transfer data previously learned to a concrete situation. When they return to school, students will give their reactions to life in the 19th century and adjust the data that they had collected earlier.

Post-field Activities:

1. Participation in work activities in the early 19th century: (Why was it necessary for all family members to do their share of the work?)
   Children will undertake at least three work activities considered necessary to the 19th century family.
2. Writing accounts of daily life:
   Using the slides taken during the Old Sturbridge Village trip, the student prepares slide presentations of different activities, prepares narrations and records them for each presentation.
3. Keeping a diary:
   Continuing in the role that he/she assumed at Sturbridge Village, the student will write a three-day diary of his/her activities and note the approximate time of each activity. The information collected in

the diaries will be transferred onto a circle graph.

4. Recreating a local history:
   Using oral history techniques, students will interview parents and grandparents to collect information about Oxford.
5. Learning the value systems of the past:
   The elderly are asked to share some of their memorabilia with the class and to explain their meaning.

"JEAN-CLAUDE'S ISLAND"
A READING UNIT TO INTRODUCE FRANCO-AMERICAN HERITAGE

Contributing Teacher: Sister Donna Kleiner
St. Joseph School
Biddeford, Maine

Target Audience: Grade 4 elementary reading

Time Frame: Four class periods

Goal: By enrichment of the standard reading curriculum, to introduce students to aspects of life on a farm in the St. Lawrence Valley and to aspects of the Franco-American heritage, in particular, to the close family ties that characterize farm life and that have become a trademark of the Franco-American family.

Objectives:

Through the use of maps, the student will be able to locate the province of Québec and to understand its geographical relationship to other Canadian provinces and to the United States.

The student will learn the pronunciation of the French words in the story and will be encouraged to relate to the use of some of these words in his/her family unit.

The student will discover his/her French-Canadian heritage.

The student will comprehend the story, understand farm life in the St. Lawrence Valley and discover a portion of French-Canadian folklore.

Resources:

For each student:
-- A copy of "Jean-Claude's Island" by Natalie Savage Carlson, in A World to Discover, Reardon, Baer and Co., Cleveland, 1967, pp. 327-339.
-- A copy of "Area of the Provinces of Canada," in A World to Explore, Reardon. Baer and Co., Cleveland, 1967.
-- A copy of the evaluation worksheet.

For the class:
-- A wall map or overhead transparency of North America
-- Slides of Canadian provinces and the St. Lawrence Valley
-- Local people who have lived in the St. Lawrence Valley and who would visit the class and describe their experiences

For the teacher:
-- Canada, The Fideler Company, Grand Rapids, Michigan/ Toronto, Ontario, 1979. Especially useful were the maps on pages 15, 16-19 and the picture of a farm on page 125.

Learning Activities:

A. Teacher preparation
   1. Make copies of the story.
   2. Prepare a worksheet containing vocabulary and questions.
   3. Make copies of the bar graph.
   4. Contact local people to visit the class. Set a date.
   5. Prepare a test.
   6. Obtain a wall map.
   7. Prepare a slide presentation of the Canadian provinces and the St. Lawrence Valley.

B. Introducing the unit
   1. Recall the students' heritage. (When I did this unit, 97% of the students were Franco-American.)
   2. Introduce the St. Lawrence Valley on the map, stress the size of Canadian provinces and work wih the students at developing their skills at reading a bar-graph. Request that students who have visited Canada and the St. Lawrence Valley share their experiences with the class. Discuss farm life on the St. Lawrence.
   3. Give a description of farm life. Have students share their understanding of farm life. Discuss the importance of family ties on farms.
   4. Review the vocabulary of the story. Identify the French terms and make the students realize that they use many of these same terms in their families (example: most of the students refer to their grandparents as memère and pepère). Identify the words that the students know and refer to the glossary or to a dictionary for others.
   5. Inquire how many students have a close relationship with their grandparents.

Learning Activities - continued

C. The story
  1. The students read the story independently.
  2. Discuss the story with the students.
    a. Identify Jean-Claude's feelings.
    b. Discuss each family member's reaction to his "help". Ask the students if they have ever had similar experiences.
    c. Ask how Jean-Claude knew that everyone still loved him. Discuss ways of apologizing without using words. Emphasize family relationships.
    d. Identify the aspects that are Canadian or French in the story.

D. Follow-up student activities
  1. Do the worksheet.
  2. Develop a bar graph.
  3. Act out certain scenes from the story.
  4. Draw a picture of your favorite part of the story.
  5. More advanced students can do additional research on the St. Lawrence Valley.
  6. Describe a farm, draw or build a model.

Evaluation:

Vocabulary quiz.
One of the activities in section D. above.

"JEAN-CLAUDE'S ISLAND"

by Natalie Savage Carlson

The Plouffe family lives on a small island in the Saint Lawrence Valley. Nine-year old Jean-Claude has an older brother, Michel, and two sisters, Gabie and Bebe.
Jean-Claude tries his best to help with the chores around the farm. Sometimes his family wishes he would not help so much.

When the frogs begin to cry "quick, quick," it is time to do the spring planting in French Canada. On the river banks, a chorus of frogs kept warning the farmers.

Papa Plouffe heeded their piping voices and quickly finished plowing his potato field. Already the old potatoes had been cut into pieces which would start new plants.

Jean-Claude liked to help his father plant the pieces of potato in the long furrows when he had a school holiday.

"Be sure to turn each eye up," ordered his father, "and space them so far apart." He spread his feet apart to show how far the pieces should be separated.

Jean-Claude worked carefully if not as quickly as the frogs might have wished. His eyes measured the distance between his feet, and his hands set the pieces of potato, eyes up.

Then he straightened and asked, "Papa, why do we sometimes call potatoes 'apples of the earth'?'

"Because they are under the ground," answered Papa impatiently. He didn't want to waste time in talk.

"Then why aren't the apples you store in the cave 'apples of the earth' since they are under the ground?" asked the boy.

"Don't talk so much or you won't be able to keep up with me," ordered his father.

Jean-Claude leaned over again, but his head was as busy as his hands and feet.

"If we cut apples into pieces and planted them like this, would they grow potato plants?" the boy soon asked.

Papa was annoyed. "Little man," he said, "an apple tree grows from an apple seed and a potato plant from the eye of a potato."

"Why?" persisted the boy.

Papa frowned and stamped at the furrow. "Jean-Claude," he cried, "you are like a little black fly in my ear. Michel is in the wagon shed. Go and see if you can help him with whatever he is doing."

Jean-Claude tossed his sack of cut potatoes on the ground. As he stumbled over the furrows he began to smile his half smile. Wouldn't it be funny if Maman brought some apples from the cave to make tarts and they turned into potato tarts?

In the shed Michel was cleaning the cage in which he kept his pet porcupine. Picpic had come down from the Saguenay River on a barge of logs. A sailor had discovered the stowaway and had given him to Michel at the ferry dock one day. The children on the island had dogs and cats and even lambs and piglets for pets, but no one save Michel had a porcupine.

The older boy had let Picpic loose in the shed while he cleaned his cage. The porcupine was chewing on an ax handle.

"Stop that, Picpic," cried Michel, pulling the ax away from the porcupine's yellow teeth. "You must not eat Papa's ax handle."

"Perhaps he is trying to help," said Jean-Claude. "Like I was trying to help Papa."

Michel laughed and stooped over the porcupine. He petted its head and back. Jean-Claude put his hand down to pet the porcupine too.

"No,no," warned his brother. "You will get your hand full of quills."

"But you are petting him, Mich'," protested the younger boy.

"I know how," replied Michel in a very big-brother tone of voice. "You must never pet a porcupine unless you know how to do it."

"Will you show me?" asked Jean-Claude.

"I'm too busy," said Michel. "Can't you see I'm cleaning his cage? Then I have to oil the harnesses."

Jean-Claude slipped his hands into the pockets of the overalls that had belonged to Michel first. He watched his brother finish sweeping the cage. He watched him coax the porcupine back into it and fasten the door.

"And don't try to pet him," repeated Michel, "or you'll get stuck with quills. Then you'll bawl like a calf and Papa will make me get rid of Picpic."

Michel went to the harness room. Jean-Claude stood with his hands in his pockets watching the porcupine.

Picpic grunted and shook his quills. Then he clumsily rose to his hind legs. He stamped from one foot to the other with his shoulders hunched and his grizzled head swaying from side to side - like Titi Dufour at the square dances.

Jean-Claude looked around. Michel wasn't in sight. He quickly loosened the cage door. How could he learn to pet a porcupine if he didn't try? He reached in gingerly. He fingered a tuft of the long black hairs that guarded the sharp quills.

Picpic was taken by surprise. He raised his quills in warning. He slapped his tail against the side of the cage. A few quills loosened from it and two of them struck the boy's outstretched hand. Ouche!

Jean-Claude smothered a cry lest Michel should hear him. He dropped to his knees with a little whimper. He mustn't cry out loud. He tugged one quill out and then the other. Ouche! Ouche! His mouth was turned upside down and a tear rolled out of each eye, but he didn't make a sound.

He looked at the long quills with their sharp points. They looked like giant needles. What would Memère say if she knew that he had been stuck by such needles but had not cried? He proudly pinned the quills onto his shirt. He would give them to Memère when he saw her again.

"Jean-Claude!" His brother's voice coming from behind made him jump. "You have let Picpic out of his cage," cried his brother, "wnen I especially told you to let him alone."

It was that way. The pain of the quills had made the younger boy forget all about the open door of the cage. Picpic had shuffled out and was busy gnawing on the handle of the scythe.

"I wanted to learn to pet Picpic," said Jean-Claude stubbornly.

"You are a naughty little goblin," scolded his brother. "If you try to pet him, you'll get stuck with quills. Don't you believe me?"

Jean-Claude put his right hand back in his pocket and solemnly nodded. "Yes, Mich'," he agreed. "I believe you."

"Then leave him alone or you'll be sorry," said Michel. "Why don't you carry some wood into the house for Gabie? She is minding Bébé and the soup while Maman puts away the winter woolens."

Jean-Claude turned his back on Michel and his pet porcupine. He went to the woodpile and carefully looked over the logs to see that no porcupine had come in on the load from the woods. He picked up two sticks and carried them into the kitchen.

Gabie was rocking the baby in the wooden cradle that had nursed so many generations of Plouffes.

Jean-Claude threw the sticks into the woodbox, then ran to the cradle.

"Chut!" warned his sister in a loud whisper. "Bébé is asleep."

Jean-Claude stared down at the little face that looked so much like that of the angels in the painting at church.

"May I play with her?" he asked.

"C-chut!" whispered Gabie again. "Of course you can't play with her when she is sleeping. But you may rock the cradle while I go make the beds now that they've been aired. Easy, now. Don't awaken her."

Jean-Claude began to rock the cradle. He rocked it gently as a canoe on the water. The baby smiled in her sleep and the boy knew that was a sign that she was talking to the angels. He rocked her faster and faster so that she would sleep more soundly and have a longer visit with the angels. He rocked her so hard that she was tossed from side to side. She opened her eyes and began to cry.

The boy quickly lifted her into his arms to quiet her. He rocked her back and forth in them, looking tenderly into the clear blue eyes that Maman said might turn brown like his own. She was soft and warm. She was much nicer than an old porcupine full of stickers.

Then his sister returned to the kitchen. "Jean-Claude," she gasped, "how dare you take up the baby when I distinctly told you not to! You are always into things - like a cow's tail.

Jean-Claude thrust his chin out and went up the steps to sulk in the bedroom he shared with Michel.

Maman was upstairs arranging the woolens to store in the big wooden chest that was a hundred years old. Jean-Claude recognized his long red stocking cap. He yanked it out of the pile and pulled it over his curly hair. He thought of the good times he had wearing it skating on the ice and sledding down the hills. There at the bottom was the heavy scarf that matched. He pulled at the scarf and the whole pile fell over.

"Jean-Claude," cried Maman, "you are mixing up all the woolens I have sorted so carefully. Why don't you be a useful little boy and go help your father plant the potatoes?"

Jean-Claude went to his bed and pulled his nightshirt from under the pillow. "I am going to live with Memère," he said. "Everyone is mad at me."

"That is a good idea," said Maman, "but be back in time to drive the cow home."

The boy went to the kitchen, carrying his nightshirt. "I am going to live with Memère and Pepère," he told Gabie, in case she hadn't noticed what he was carrying.

"I wish you would,"retorted his sister angrily, because Bébé was still crying even though Gabie was rocking her cradle.

When Jean-Claude arrived at his grandparents' house, he met Memère bringing in the eggs. She looked at his nightshirt in the wagon.

"He! Ho! she exclaimed. "So what have you done now? Did you put your maman's cap on Jeanette's ears or did you put Jeanette's harness on the cow? Or did-." But she quickly tightened her lips because she did not want to put such ideas into Jean-Claude's well-made head.

"No," grumbled the boy. "I only tried to help them and they got mad at me. I don't think they want me in their family."

"How could you get such an idea?" scoffed Memère.

"Because they don't like me," said the boy. "I am in the wrong family."

Memère set the basket of eggs down on the porch. She twisted her strong, crooked fingers around the boy's shoulders.

"Listen, Jean-Claude," she said. "We make our friends ourselves, but the good God gives us our families. He chooses just the right people to put together for a family--although sometimes we may find that hard to believe." Jean-Claude imagined the good God in heaven carving little wooden figures like Odilon Dufour with his knife and gouge. He imagined Him arranging them into groups to make the different families. "So members of a family should live together in love and peace," finished Memère.

"They don't want me to live with them," quavered Jean-Claude, feeling more and more sorry for himself. He began thinking that his hand still hurt from the quill pricks. "Even the porcupine doesn't like me," he began to sob.

He showed her the two red spots on his hand. "Picpic threw his quills at me," he wept.

"Then stay away from him," said Memère sensibly. "Come and let me rub a little chicken fat on the bobos, and they will heal quickly."

After she had rubbed his sores with chicken fat, the boy proudly showed her the quills which had made them. "They are for you, Memère," he said. "Perhaps Pepère will make holes in them, then you will have two big needles."

His grandmother exclaimed at the size of the quills. She brought out her plump pincushion and Jean-Claude proudly stuck them among the glass-headed pins. He thought that the pincushion looked like a little porcupine.

"I have just baked some apple tarts," said Memère, "and I am going to give you one so you will get some sense into your head. A well-filled stomach makes for straight thoughts.

Then you must go back to your family and give them another chance."

Jean-Claude ate the juicy tart. He was glad that it wasn't made from apples of the earth.

"Maybe they won't let me come back," he said, feeling sorry for himself and hungry for another tart. "Perhaps they will slam the door at my nose."

"Tatata!" exclaimed Memère. "Have they ever slammed the door at your nose when you've returned home? You are not thinking straight yet. Here, have another tart."

After Jean-Claude had eaten his second tart, he began thinking a straight thought. He began thinking that if he didn't get to the pasture and drive the cow home, he would be in more trouble with his family.

So he pulled his wagon away. As he walked along, he thought that probably the good God had put the Plouffe family together properly except that He hadn't carved Jean-Claude in the right size. If he were bigger than Gabie and Michel, they couldn't boss him. If he were tiny like Bébé, he would receive all of the attention and no punishment.

He took his wagon to the shed first. Michel had finished oiling the harnesses. He seemed to have forgotten that he had scolded his brother.

"I'm going to take Picpic out and give him some cabbage leaves," he said, "so I'll have time to show you how to pet him."

Jean-Claude squirmed. "I don't think I want to learn to pet him," he answered. "After all, he belongs to you."

"Oh, come," said Michel. "Picpic won't hurt you."

"He might throw some quills at me," said Jean-Claude. "He might throw two of them into my hand."

"He wouldn't do that," promised Michel. "A porcupine can't really throw his quills. But you have to pet him the right way if you don't want to get stuck. Come, I'll show you."

"I don't want to pet him, Mich'," insisted Jean-Claude. "I'd rather watch you."

"Then you can feed him a cabbage leaf," said Michel agreeably.

So the older boy petted Picpic while Jean-Claude fed the porcupine a wilted cabbage leaf with his left hand so Michel wouldn't see the pricks on his right one.

Then the little boy took his nightshirt out of the wagon and headed for the house.

"I was looking for you, Jean-Claude," said Gabie. "Bébé is awake now and you can hold her if you want."

Jean-Claude was really out of the mood for holding Bébé, but he knew that Gabie was trying to show that she was sorry for the things she had said to him. So he sat in the rocking chair and stiffly held Bébé. He rocked her back and forth, back and forth, in the hope that she would fall asleep again and he would be freed.

Then Maman came down the stairs. "Why, Jean-Claude," she said, "what a helpful little boy you are--taking care of your baby sister. I don't know what we would do without you. I will take her so you can go after the cow."

As he went past the barn toward the pasture, Jean-Claude met his father coming home from the potato field. Papa had made him a flute from an alder branch. There were six holes of different sizes cut in the flute so that if the fingers were worked over them, Jean-Claude could blow a tune.

He walked up the cowpath trying to play "Alouette" on his alder flute. He would play music for the cow all the way back to the barn. He blew louder and louder into the flute, turning all his happiness into gay notes. Tou-ite! Tou-ite! He began to dance down the path to his music.

He was sure now that he was in the right family. God had chosen His best carvings for Plouffes. Oui, the good God knew the kind of people who belonged together.

Vocabulary Quiz
"Jean-Claude's Island"
by Natalie Savage Carlson

Name ______________
Date ______________

Vocabulary:

grizzled ____

____

gingerly ____

____

scythe ____

____

sulk (2) ____

____

gouge ____

____

Check on the pronunciation of these words: They are names... most of you know them.

Plouffe
Maman
Gabie
Michel
Pepère
Memère
Bébé
Odilon

Read the story. Then answer the questions below. You may read the questions first so you have an idea of what to lock for as you read.

1. Why did Jean-Claude's family wish he would not be so helpful?
2. Of what important job did the croaking of the frogs remind the farmers?
3. What did Papa mean when he said, "Jean-Claude, ...you are like a little black fly in my ear."

VIVE LES GRENOUILLES

Contributing Teacher: Muriel Pontbriant
St. Anne School
Webster, Massachusetts

Target Audience: 7th grade

Time Frame: Three weeks, one class session per week.

Goal: To introduce the technique of personification in poetry.

Objectives:

The student will draw a picture of what he/she would look like as a frog.
The student will visually express a portion of his/her self-concept.
The student will better understand personification as it is used in poetry.

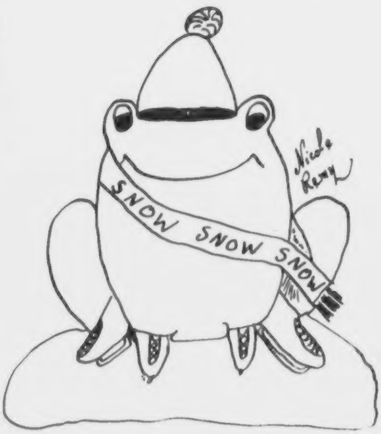
Teaching Activities:

1. Set up a bulletin board display on the theme of Vive les grenouilles.
2. Assign to the student the task of drawing a picture of himself/herself depicting what he/she would look like as a frog.
3. Discuss the applications of personification in poetry.
4. Using student drawings, ask the students to think of examples of similes.
5. Use the drawings for class decoration.

William
Hickman

Colleen
Lemanski

Carolyn
Brown


Nicole
Remy
SNOW SNOW SNOW SNOW

THE FRENCH IN NEW ENGLAND

Contributing Teachers: Corinne Cascadden
Patricia Chamberlin
Louise Laroche
Burgess School
Berlin, New Hampshire

Target Audience: Elementary Social Studies

Time Frame: Three classes per week for one to three weeks depending on the number of activities used.

Goal: To make students of French ancestry aware of their heritage.

Objectives:

Students will learn the history of the French in Canada.
Students will understand the way of life of the French who settled along the St. Lawrence River prior to the English conquest of Canada.
Students will learn the history of the Acadians who settled the regions of Canada that are today called the Maritime Provinces.
Students will learn the history of the French-Canadian migration to parts of New England.

Resources:

For the class:

Selected French Title VII learning materials. (These can be obtained by contacting the Bilingual Education Consultant in your State Department of Education or writing to schools that maintain a French Title VII Bilingual Education Program in their communities.)
Cassette recordings of a Franco-American poet.(Poems read by Jim Connors in Allagash, Maine, an activity of the summer institute sponsored by the Canadian/Franco-American Studies Project.)
Cassette recording of Acadian folk music. (Recording of a "Soirée Acadienne" in Van Buren, Maine, taped during the institute.)
Cassette recording of popular French-Canadian music.
Maps of eastern Canada and New England.
French-Canadians and the French in New England (Learning Activity Package), Canadian-American Center, University of Maine at Orono.

Introduction: In order to understand the French way of life along the St. Lawrence River and into the interior in the years before the conquest, the following events should be considered. Under the rule of the King of France, the French tradition and law became established. The French influence was reflected in the seigneurial system in farming, in fur trading with the Indians, and in the establishment of the Catholic Church by the missionaries. To some degree, traces of this influence have carried over to the present in Québec or wherever French-Canadians are living in other Canadian Provinces and in the States.

The French who settled in what is today the Maritime Provinces were called Acadians. This land had also been explored and claimed by the British. With the Treaty of Utrecht in 1713, part of the present-day Nova Scotia was ceded by France to the British. The Acadian-French lived quietly on this British land, however, they were unwilling to take an oath of loyalty to the British to fight against the French (or to satisfy the British). Eventually this refusal and fear of a French attack led to the expulsion of these Acadian-French by the British and they were scattered among the southern British colonies from Massachusetts to Georgia.

When the deportation took place in 1755, a small number of Acadians from present-day Nova Scotia avoided being deported by seeking refuge in the woods. Later, many of the Acadians who had been deported returned to the Maritimes. Finding their farms occupied, they moved into the south shores of Nova Scotia, onto Cape Breton, and along the St. John River of New Brunswick. In 1783, with the arrival of the Loyalists, the Acadians on the St. John River in New Brunswick were pushed into the upper valley of the St. John River. Later they spread to other parts of New England.

From the middle to the later parts of the 19th century, tens of thousands of Québec-Canadians began their emigration to the the mill cities and towns of New England. For these people, their French language was as much an expression of their life as music or painting is to an artist. The need to use their native French language to express their thoughts and feelings gave them an identity that served to keep them together as a group. Their loyalty to their church was equal to their confidence in government, because in Canada the authority in civil as well as religious matters had been the church. These two powerful and binding influences affected "the little Canadas" which were to take shape in the mill-towns of New England. In Berlin, N.H., "Little Canada" included the area of Portland and Willard Streets.

Introduction - continued

French-Canadians are descended from about five thousand in 1670 and today number in the millions having an impact on the cultural life of the communities where they migrated and now live.

Learning Activities:

A. Lecture and discussion using maps of eastern Canada and New England. Discussion questions include:
   1. Why did these French-Canadians come to the U.S.?
      a. The agricultural crisis in Québec was very deep and very prolonged. When they could no longer support themselves (large families) they took advantage of tremendous development of the textile industry in New England. Many workers took jobs in lumber camps, pulp-mills and factories. (example, Berlin)
      From 1850's to 1901, French-Canadian migration to the U.S. shows a marked increase.
      b. Transportation to New England is facilitated with the coming of railroad.
   2. Where did these French Canadians settle?
      a. They settled near the river, where factories were set up. Think of Berlin. Where is Brown Company, the old hospital, St. Regis School, St. Anne's Church, and the location of many homes.
   3. What problems did these immigrants have to face?
      a. Struggling to keep their cultural identity. Although they tried to retain their ties with the French-Canadians in Canada, they constantly faced the possibility of being integrated into American culture. They were foreigners and any community which is rather well established does not like to see other groups come in large numbers.
      b. They were also Catholics coming to Puritan New England. The first Catholic Church and parish in Berlin was St. Anne's.
      c. Language was also a major problem. These people spoke French not English.
      d. French-Canadians were given low-paying jobs and sub-standard housing facilities. The situation of most Franco-Americans is better today.
   4. Contributions made by Franco-Americans
      a. They were known to be hard workers.
      b. They fought in World Wars I and II.
      c. They are now doctors, lawyers, teachers, preachers, farmers, millworkers, electricians, sculptors, musicians, artists, writers, etc...

B. Suggested Activities:

1. "The story of the gentle Acadians forms one of the great tragic themes of Canadian history. The Acadians' love for the land was greater than any allegiance they could show for France or England, and so they were expelled from the land in 1755." (LAP, p. 7.) Cooperating with one other classmate, prepare a dialogue between an Acadian father and his son on why their ancesters were forced to leave Acadia.
2. "France, once the proud possessor of so much of the NortH American continent, lost Canada to the English four years after its decisive loss at the Battle of Québec on the Plains of Abraham." (LAP, p. 9.) Pretend that you are a French child and that you are writing a short letter to a cousin in France telling of this event and how it may or may not affect your family which lives on a farm about ten miles from Québec.
3. During the 100 years following the conquest, the French-Canadian farmer continued to live on the seigneuries (rangs) along the St. Lawrence. Three factors contributed to the forced departure of sons from family lands: (1) agricultural crisis, (2) facilitation of transportation, and (3) inability to support large families. If you were the son of such a farmer, what reasons would you give your father for wanting to leave your family and go elsewhere to earn a living. With a classmate, prepare a dialogue that can be presented in front of a small audience on the interaction between the father and his son.
4. Plan a poster which a "recruiter" in Québec could have used to attract workers to Brown Co. in the town of Berlin.
5. Draw a picture of a typically large French-Canadian family traveling on their long, difficult trip to a New England milltown.
6. With your teacher or by listening to a tape, practice the pronunciation of French words. After having familiarized yourself with the content of one of the Title VII booklets, plan a demonstration with one or two classmates to show some of the French words that you have learned. You may want to use flash cards to show pictures of the words you will teach.
7. In the "Little Canada's" of the milltowns, French-Canadian customs and traditions were kept alive by the spirit of the people who loved their language, their church and their way of living. After reading

Suggested Activities - continued

of the customs in French Canada, choose one of the following for a role-play with two or three friends. Try to illustrate the customs which were so much a part of life in New England. The Curé, which tells of the respect for the church; The Habitant, which tells life in large families; Sunday, which tells of the leisure time and Sugaring Time, which tells of the great fun of gathering maple syrup.

8. The Boucher family have just arrived from Québec and are living in a tenement provided by the Brown Company. They talk with neighbors about life in Berlin. Many of their neighbors had come from Québec to work and live in Berlin. The father's job was steady and paid well. List some of the things that would bring them joy and some of the things that would be difficult in their new life. Your ideas should be based on what you would think and feel in such a situation.
9. Read Evangeline by Henry W. Longfellow which tells of the deportation of Acadians, and choose one passage to illustrate or retell.
10. The Acadian-French of the St. John Valley, even today, have the same loyalty to language as the French of Quebec. Their language is an expression of their "joie de vivre" which means "joy of living" and perfectly describes the spirit of the French-Canadian culture. The tape, entitled Soirée Canadienne can be used to exemplify this "joie de vivre".
11. This open-ended activity is action research. Plan to show in a graphic way of your own choice, the existence of French-Canadian culture in your community. Use such activities as: picture story of customs; interview with a person of French-Canadian descent; list of French street names (from the telephone directory); or other graphic illustrations.
12. Plan a role-play with classmates to present French-Canadian customs. Show how the father and mother met. Also show some of the family customs.
13. From the early days of the French-Canadian settlement in the St. Lawrence Valley and in Acadia, seasonal employment in the lumbering industry has been a source of income. Using ballads, poems or interviews, write a short story on men of French-Canadian origin who worked in the lumbering industry. Try to show that these people were a source of manpower in lumbering and later in the pulp and paper industries.

Evaluation Procedures:

A. Sample with a pre-test to see if children can distinguish French from other ethnic groups.
B. Question the students to find out what they already know about French traditions, beliefs, religion, music, folklore and language.
C. Evaluate student projects according to:
    1. Presentation
    2. Research
    3. Originality
    4. Enthusiasm

Report of tryout of unit:

Three fifth grade groups worked with the unit. It was easily incorporated while studying the New England states. The children were enthusiastic and showed great interest in finding out about family backgrounds and local history.

"THE DEVIL AT THE DANCE"
A FRENCH-CANADIAN FOLKTALE

Contributing Teacher: Micheline McDonald
St. Joseph School
Biddeford, Maine

Target Audience: Middle School English

Time Frame: Five class periods

Goal: As part of a unit on myth, fantasy and folklore, to make students aware that their own culture is rich in folklore.

Objectives:

The student will improve his/her ability to use terms associated with myth, fantasy and folklore.
The student will identify elements of fantasy and folklore in the assigned story.
The student will gain the experience of dramatizing a folktale.
The students will demonstrate their speech skills by presenting their plays to the rest of the class.

Resources:

For each student:
- A copy of "The Devil at the Dance." In Folklore of Canada by Edith Fowke (Toronto: McClelland and Stewart, 1979. pp. 59-62).

For the class:
- A recording of "Chants de Noël" by Les Petits Chanteurs de la Nature. Trans Canada Records.

Learning Activities:

Day 1
- As the students enter the classroom, play the recording of "Nouvelle Agréable" from the record listed above.
- Review elements of fantasy with the students
- Read orally "The Devil at the Dance."
- Review the plot and point out elements of fantasy and realism in the story.
- Hand out worksheet that appears at the end of this unit.

Day 2
- Discuss the worksheet with the students.
- Explain to the students that the next task is to dramatize the story. (This may mean spending time explaining what writing in dramatic for entails.)
- Divide the class into small groups and begin the dramatization.

Day 3 & 4
- Students use class time to rewrite the story in the form of a play.

Day 5
- Students present their plays in front of the class.

THE DEVIL AT THE DANCE

They were very good people in the home of François C... not proud, religious, charitable to the poor, not haughty. They owned little. Besides straight as the king's sword. And when they were selling they gave generous measure, always a good trait. They never spoke ill of anyone; and they never missed the First Friday of the month. Why, to tell all, they were first-class people.

It isn't often that they had a dance in this house. But the reason, this year, was that young François, their son, had just returned from a great trip to a distant country with Captain Basile Droy. They had to have a feast for his arrival.

Always at François C...'s home there'd be a great party the day after Twelfth Night. After supper a great many guests came, a lot of young people especially. They followed the great Dédé from the top of the island who was a fine fiddler and singer. It disturbed Mother Catherine when she saw many come who weren't invited, but she was too good natured to make a fuss. After all, they were all childhood friends of young Francois.

Toward nine o'clock the great musician took out his fiddle from its fine varnished case. He began to pass the rosin over the bow. The zing, zing, he started to chord. Ho, then, some hymn tunes, some songs; "Nouvelle agréable," "Ça bergers," "En roulant ma boule." After that it was some simple jigs, and then reels. Why, one could never miss the chance to hear such fine music!

Young Francois, with Germain Chiasson, little Blanche's suitor, and José Moreau, who was nicknamed "Golden Throat" because of his fine talk, went to call his father into the study to speak to him in private. There he asked permission to dance some rigadoons. There's nothing wrong with that, is there? Father François had to be begged because of the priest's sermons, and also the unexpected guests, some of whom smelled of liquor. He went to consult his wife. Why, it was too bad to refuse this to young François who'd just returned from such a long voyage. So he gave his permission.

As soon as he agreed, they cleared the middle of the room. Everyone settled around the kitchen. Old François opened the dance with his wife, Catherine, in a simple jig with not a few flourishes, I'm telling you. Of fine steps there were many. I tell you that for old people of their age, it wasn't easy to match them. It was Pierre, his son, who came to relieve them with his wife, Manda Berton. They were two fine dancers also, but they didn't beat Father François and his wife, oh, no!

The great Dédé played like one possessed, tapping his heel, which there was nothing so fine to hear. He wasn't controllable, this lad, when he had a little shot. They organized reels, casse-reels, cotillions, spendys, "salut-des-dames"... The great Dédé seemed set for twenty-four hours. Between dances he stopped just long enough to take a little shot, then hurrying back, played all kinds of things - dances, songs, hymns, even laments. It went like real wildfire!

At eleven o'clock there was a little lull to catch breath. Suddenly they heard some small bells, then the sound of a sleigh which slid over the ice. Crunch! It said.

After a little while, there's a knock on the door. "Come in," says Pierre. The door opens, then they see a tall handsome man with curly hair and a fine black beard cut to a point. He had lively black eyes which seemed to throw sparks. He had a fine beaver cloak, with a fine sealskin cape. He also had very fine moccasins of caribou, decorated with beads in thirty-six colours, and porcupine quills, also dyed all kind of colours. He looked like a real gentleman, indeed! Then, just imagine! A fine sleigh gleaming like a mirror, with fine buffalo skins, a fine glossy black horse, with a white harness that had cost five or six gold coins. He looked unbelievely vigorous, this horse. He was all covered with hoar frost. All the horse dealers went around him to have a good look, but no one recognized him. He must have come from a distance. They offered to unharness him for the gentleman, but he refused, saying it wasn't worth the trouble, that he'd just put the fur robe on his back. He wouldn't be long. When passing he'd seen that people were enjoying themselves and he came in to dance a couple of dances.

They offered to take his wraps. He took off his cloak and cap but he wouldn't remove his kid gloves. The young people thought that was to show off, like city gentlemen, who did that, it seemed. At all events, I tell you that he certainly looked nice, that unexpected guest, and I assure you that the young women were strutting around and eyeing him. They wanted to know who would have the honour of dancing with this fine cavalier. But as he was a great gentleman who knew how things were done, he went to ask the daughter of the house, Mamselle Blanche, who was not to be overlooked, you know. She was a fine-looking girl who had manners and a good bearing; she was a little shy at first; it took away some of her confidence. Imagine it, then, to dance with this gentleman before everyone, it was embarrassing. Also when he asked her like this: "Mademoiselle, will you do me the honour to dance with me?" she replied, blushingand trembling a little: "With pleasure, sir, but excuse me, I don't know how to dance very well." The little hypocrite, she knew very well that she was one of the best dancers on the island.

He wasn't only a beautifully dressed gentleman, this guest, my children; he was also a very fine dancer indeed, I assure you. Father François couldn't believe it and he was all dumbfounded: "My, my, what a fine dancer he is," he didn't tire of repeating to himself. He didn't know where he got all these steps. "He invents them, he invents them," he repeated endlessly.

He had begun by dancing a simple jig that lasted a good half hour. The fellow seemed infallible. After little Blanche, all the best dancers at the party were rising in turn to face him, but he was coping with them all. He didn't seem tired as he came to make his first bow to his partner.

Several young men tried to replace him, but they lost the step quickly and he signed to them by waving with his arms to return to their place. After that he jigged two or three fine flourishes which were really something to see.

One would say that there was a game between the fiddler and him, to see which would outlast the other. Dédé was starting to feel weak, he was finding the game a little hard. He was sweating heavily. He was much too proud to slow up. He seemed rather to catch fire little by little, one would say that he was getting inspired. I'm telling you , the dust was flying under his feet, and he was tapping his heels always without losing a beat.

But suddenly crack, a broken string! Oh, the wretch, he had done it on purpose. Luckily, he had some spare strings. Meanwhile, while he restrung, it gave him time to catch his breath a little. The guest of honour took advantage of it to organize a spendy, with the participation of course of the handsome stranger who during that time was flirting with all the girls.

At last the fiddle was restrung. Dédé, replenished with a good shot of rum, seemed as fresh as at the beginning of the party.

"Gentlemen, pray take your place for a spendy," cried José Moreau in his fine singing voice, and they formed up with more enthusiasm than ever. All this commotion finally ended by waking Pierre's little boy who was two years old. As Manda, who was doing the honors of the house, was too busy to take care of him, Grandmother Catherine had taken him on her knee, and then to amuse him she sat with him right in the door of the bedroom where the little one could enjoy the whirling of the dancers. But each time the fine strange dancer passed before the child, he uttered cries of fright, and gripping the old woman around the neck, he cried: "Bur... bur... burning, sir, burn... burning!" "I say, how strange he is this evening." Catherine said to herself. As these fits were repeated each time the dancer passed before the child, the old woman began to find this funny: then, suddenly she noticed that the stranger's black eyes pierced the child with looks full of hatred.

He was dancing at this time with a young girl who wore a fine golden cross on her neck. As he passed below her, Grandmother Catherine heard him ask the girl if she would exchange the cross for a fine locket decorated with diamonds and containing his portrait. She rose, ran into the bedroom where a small jug of holy water stood at the head of the bed. She dipped her trembling old fingers in it and, still holding the child in her arms, she came through the door, making a sign of the cross over the dancer. It was magical and frightening. The Devil - for it was he in person - leaped to the ceiling, uttering a hellish cry. He wanted to spring toward the door but he saw over it a temperance cross mounted on a holly bough. Mad with rage, Satan threw himself through the stone wall, leaving behind him a great hole in the dark stone. Then they heard a fearful uproar outside. The Devil and his horse disappeared into the night; a trail of flames flashed under the horse's feet.

Everyone came out appalled, and saw that the ice was completely melted where the infernal horse had touched. It hardly needs saying that the party broke up then.

Next day a bricklayer came to fill up the hole where the Devil had passed, but he never succeeded. Each stone that he tried to put in seemed possessed by an unknown force, and nothing would make it stay in place. They had the house blessed again, but the opening still remains, as if God wished to give a continual warning.

The old stone house stands today. Facing the hole in the room there is always a chest of drawers where they set holy candles and outside the wall you see all year round a cord of stove wood piled. But since then they never dance in the stone house of François C... (Folklore of Canada.)

IV. Report of Tryout

I tried this section on two separate classes of eighth grade students (most of them are Franco-American) I really feel that they got more out of the entire Chapter, understood the concepts better, felt a little "ethnic pride," and they simply enjoyed the story.

As far as problems go, the biggest was keeping the kids interested in each other's dramatic performances; it did get dull to see basically the same story done over and over again. This could be avoided by assigning different sections of the story to different small groups or by changing each play slightly - (Example: Group one will rewrite The Devil at the Dance as a modern day play.)

(This could be adapted to a younger audience - maybe younger students could be read to and work as a group to give a puppet show... this could involve more disciplines.)

I am glad that I assigned the students their partners in group work. Groups of five worked best - I have no idea why. But, anyway, in assigning the groups I placed the "slower" kids with the brighter ones within the group and found that these could really excel if they had a "smart" secretary. (An example of the kid's work is enclosed.)

"The Devil at the Dance" Scene 1

by Donna Lemire

Narrator: At around 9:00 the great Dédé started to play his fiddle. He played songs as "Nouvelle Agréable", "Ça Bergers", and "En Roulant ma boule".

Young Francois: Father, we would like to see you in private, please.

Father: Okay.

Young François, Germain Chaisson, and Jose Moreau all went with Father into the study.

Young François: We would like to dance some rigadoons, but we know you wouldn't like it if we did it without your permission. We know it's wrong.

Father: Let me ask your mother.

They all went to see Mother Catherine. She reluctantly gave her permission.

They cleared the room so they could dance. But Father François and his wife could not be beat. Dédé played very well, very vigorously. Everyone was having a good time.

Scene 2
by David Descoteaux

Narrator: Then they all heard sleigh bells and a sleigh pulled up in front of the house. They heard a knock at the door.
François: Come on in, it's open.
Narrator: A tall, handsome stranger stepped through the door. All the women began whispering. He went to the daughter of the house.
Stranger: May I have the honor of dancing with you?
Narrator: They danced a couple of jigs. He danced with all the girls at the dance. He never tired, but all the girls did.

Scene 3
by Dennis Dion

José Moreau: Take your places for a spendy.
Narrator: While José Moreau was singing and performing with more enthusiasm than ever, Manda was doing the honors of the house. Grandmother Catherine had taken the little boy on knee. The stranger passed by the little boy.
Catherine: Come here little boy and sit with me so you can watch the dance. What's the matter, little boy?
Little Boy: Bur... bur... burning, sir burn... burning.
Catherine: I say, how strange he is this evening.
Narrator: As these fits were repeated each time the stranger passed before the child, the old woman began to find this funny. Then, suddenly she noticed the stranger's black eyes were piercing the boy with looks of hatred.

Scene 4
by Steven Grondin

Narrator: While Grandmother Catherine was listening, she heard the stranger say to Blanche:
Stranger: Would you trade this cross for a fine locket decorated with diamonds on it and a portrait of me?
Blanche: No, François gave me the cross.
Narrator: Then Grandmother Catherine ran into the bedroom with the child and got some holy water.
Grandmother Catherine: In the name of the Father, and of the Son, and of the Holy Spirit. I recognize you stranger, for what you are. Begone from this house, Satan.
Satan: AH! AH!
Narrator: He ran off and never came back.

Worksheet
"The Devil at the Dance" Name ________________

I. Vocabulary - Syllabicate and define the following words:
   1. haughty____
   2. possessed ______________________________________
   3. Cotillion ______________________________________
   4. caribou ____
   5. Cavalier _______________________________________
   6. flourish _______________________________________
   7. infallible _____________________________________
   8. infernal _______________________________________

II. Answer the following questions to see how well you have read:
   1. What kind of people lived in François C's home?
   ____
   2. Fow what two reasons was there a dance at his house?
   ____
   3. Describe the stranger's looks and manner.
   ____
   4. Tell about the stranger's behavior when he first began to dance.________________________________
   ____
   5. What happened when Grandmother Catherine made the sign of the Cross with holy water? ____________________
   ____

III. For you to think about. (Answer on the other side of this sheet)
   1. Write about an instance in the story that may be similar to another legend.
   2. Why did the stranger choose to stop at this house?
   3. Throughout the story, hints were given as to who the stranger really was. List as many as you can.
   4. In what way is "The Devil at the Dance" a realistic story? What are the elements of fantasy?

EXERCISE IN HISTORICAL GEOGRAPHY:
CULTURAL ROOTS

Contributing Teacher: Maurice Primeau
Nashua High School
Nashua, New Hampshire

Target Audience: 10th Grade Social Studies

Time Frame: One to three weeks

Goal: To explore the cultural background of the local community and to focus on the contributions of the past cultures that make up the present culture of that community.

Objectives:

The student will develop an interest in the origins of his/her folk culture.
The student will identify historic sources, both foreign and domestic, of the culture of the local community.
The student will appreciate the close relationship between history and geography.
The student will identify the major routes used by early settlers in their movement to the United States and within the United States.
The student will construct and understand dot and flow maps.
The student will understand the meaning of cultural heritage with some degree of specificity.

Resources:
For the class
Small scale outline map of the United States.
Small scale outline of the world.
State maps showing county boundaries.
Maps depicting regional concentrations of ethnic groups.
As needed, larger scale maps of particular areas. (Example: Québec).
Cameras.
Tape recorders.

For the teacher

Russel L. Gerlach, "Our Cultural Roots: A Classroom Exercise in Historical Geography," Journal of Geography, Feb., 1976.

Learning Activities

Introducing the Unit: The unit can be introduced with a brief discussion of the settlement of the United States, emphasizing the following:

1. the source areas of America's settlers at different time periods.
2. the movement of the American frontier across the United States, including a discussion of the important routes followed and of the physical and cultural barriers that delayed or deflected the frontier.
3. regional concentrations of ethnic, religious, and racial groups in the United States.

The second and by far more involved phase will consider how these immigrants and their descendents proceeded to settle the territory of the United States and New England in particular. At the conclusion of this phase, ask the students if they know where their families lived prior to moving to their present location.

The third phase adds the dimension of America's diverse heritage and its regional expression. The discussion should focus on the tendency of different ethnic groups to settle in different parts of United States. The discussion can emphasize why people settle where they do and the ways in which these areas might reflect the cultures represented by the different ethnic groups.

To this point students have examined settlement in its broader context. They should have an idea who came, where they went, the routes they followed and to some extent why certain groups settled where they did. Now the students are ready to begin examining the patterns of the local area.

Collection and mapping of data:

Send the students home with the following instructions: find out all you can about where the various branches of your family came from in terms of both foreign areas and the United States. Be sure to include all sides of the family. Be sure to emphasize to the students that the goal of the exercise is positive; for example developing an appreciation of our past or understanding our rich culture heritage.

Using a map of the world and one of the United States, have the students place dots at all places representing their family's past. Everyone should use the same two maps. The maps can be posted and colored pins can be used for noting individual locations of the families. You should end up with two dot maps -- one for the world and one for the U.S.

Interpreting the maps:

Possible questions...

1. If one source area dominates, why? The concept of chain migration might be introduced here.
2. Students can be asked why they think their ethnic group left the old country or area of the U.S.
3. How and why did the ancestors get here?

Follow up Activity:

Hopefully the students have now developed both an appreciation for and an interest in their cultural heritage. Students will have mentioned a number of traits or characteristics that are somehow tied to their cultural heritage. These specific traits will likely reflect the way life used to be in the area.

The activity developed by the teacher and the students can take many forms. One possibility could be the complilation of a series of interviews covering several selected topics.

For additional suggestions, see "Our Cultural Roots: A Classroom Exercise In Historical Geography" by Russel L. Gerlach., Journal of Geography, Feb. 1976.

Motivations for migration:

Students will be assigned an ethnic immigrant group. The students will be responsible for researching the group to obtain specific information. When the information has been accumulated each group will be required to complete an immigration chart and map.

The chart will contain the following catagories for information:

1. Ethnic group
2. Place of origin
3. Place of new location
4. Reasons for leaving its place of origin
5. Route traveled
6. Time of immigration
7. Cultural baggage brought with them

Once the chart is completed, a composite map could be constructed to represent the various groups and their movement. Symbols could be used to express reasons for leaving, etc.

Motivations for internal migrations:

Students investigate and report on reasons for internal migration.

Students interview recently relocated individuals, businesses or industries and report on the reasons for their relocation.

The results could be categorized.

UNIT ON IMMIGRATION

Contributing teacher: Deborah Migneault
Nashua High School
Nashua New Hampshire

Target audience: U.S. history class (high school juniors)

Time frame: Ten class periods

Goal: To make students aware and proud of their ethnic background.

Objectives:

The student will trace his/her roots and identify family traditions.

The student will analyze the reasons for migration and the contributions of various ethnic groups, with emphasis on Franco-Americans.

The students will locate the ethnic neighborhoods in Nashua, N.H. and will become aware of that city's heavy Franco-American population.

Resources:

Student:

Genealogy form that appears at the end of this unit.

Class:

Slide projector
Slides of ports of immigration
City or telephone directories (1900, 1961)
Local map
World map

Teacher:

Wade, Mason. "French and French Canadians in the U.S." In New Catholic Encyclopedia, Vol. 6, 1967.

Learning Activities:

Day 1 Introduce the unit with a discussion of nationalities and explain the use of genealogy forms. Have students complete as much of the genealogy form as possible in class.
Explain the assignment: students will collect family artifacts, and bring them to class, make lists of family traditions and interview grandparents.

Day 2 Have the students write an essay describing the experiences of a recently arrived immigrant. The essay should attempt to answer the following questions:

a. Who are you?
b. Where are you from?
c. Why did you emigrate?
d. What are your first impressions upon arrival?
e. Did you face any discrimination and why or why not?

Day 3 Lecture on the following topics:
Why and when did immigration occur?
The different waves of immigrants.
The effect of immigration on Americans: The rise of nativism.

Day 4 Lecture on the restrictions on immigration (1882-1960's), with emphasis on the 1920's. By using slides, discuss Ellis Island or other ports of entry for immigrants into the United States. For Franco-Americans, slides may focus on railway stations of New England.

Day 5 Students are asked to share their family traditions and experiences. This exercise will produce a brief analysis of the various ethnic groups:

a. Irish-Americans
    1. What are the reasons for their migration and when did it take place?
    2. Who came? Was there a pattern of their migration?
    3. Where did they settle in the United States?
    4. Was there discrimination against their group?
    5. What are the contributions of their group?
b. Repeat the exercise for German-Americans.
c. Repeat the exercise for Jewish-Americans.

Day 6 d. Repeat the exercise for Italian-Americans
e. " " " " Polish-Americans
f. " " " " Greek-Americans

Days 7-8 Using city or telephone directories (1900, 1961) students will locate the ethnic neighborhoods in Nashua, N.H.

Day 9 Lecture: The Franco-Americans of New England with emphasis on N.H. and Nashua (refer to a local map). Compare the Franco-American experience to that of other ethnic groups.

Day 10 Using the genealogy forms completed by the students in the course of this unit, trace the migration routes of their families on a world map.

Post Civil War Emigration

1. Expansion of American economy and depression of Québec economy.
   a. Agents sent to woo Quebecois.
   b. Brickyards needed seasonal laborers which provided Québécois the opportunity to return home.
   c. Much RR construction in central and southern Maine which offered jobs and transportation.
   d. Logging in Penobscot region provided work in the forest in winter and on the rivers in the spring.
   e. Canal building and construction of furniture and homes.
2. Panic of 1873 in U.S. temporarily stopped the migration and a period of migration back to Canada began; the Canadian government urged repatriation by providing lands (La Patrie).
3. 1890's
   a. Reports of high wages in the U.S.
   b. U.S. labor solicitors active
   c. Farmers from Québec were in debt because of the hard years of 1873-1880 when less money was earned by going south for seasonal work, and because of the tariff of 1879 which increased the price of farm machinery and the McKinley tariff of 1890 which put a duty on agricultural imports.
   d. Low RR rates
   e. Existence of French parishes, clubs and newspapers made surroundings much more amenable to permanent settlement.
4. The Panic of 1893 stopped the flow considerably.

Migration after 1900

1. The flow continued during the first decade but dwindled during World War I.

2. The upward swing of the American economy during the 20's increased the flow but the depression and World War II halted it.
3. 50's migration decreased
    a. Rise in standard of living in Canada
    b. Development of intense ethnic pride

Statistics on the major Franco-American population centers of New England.

MAINE	14.2%
AUBURN	28.7%
AUGUSTA	29.3%
BIDDEFORD	61.4%
BRUNSWICK	19.8%
CARIBOU	23.7%
LEWISTON	59.9%
PRESQUE ISLE	13.8%
SACO	28.5%
SANFORD	41.4%
WATERVILLE	30.0%
WESTBROOK	17.2%

MASSACHUSETTS	6.5%
BELLINGHAM	25.3%
CHICOPEE	20.4%
DRACUT	29.0%
FALL RIVER	17.6%
FITCHBURG	23.5%
GARDNER	30.5%
LAWRENCE	17.5%
LEOMINSTER	22.1%
LOWELL	20.4%
SOUTHBRIDGE	37.5%

RHODE ISLAND	10.7%
BURRILLVILLE	22.9%
CENTRAL FALLS	36.3%
PAWTUCKET	17.4%
WEST WARWICK	24.4%
WOONSOCKET	36.8%

NEW HAMPSHIRE	15.3%
BERLIN	60.5%
CLAREMONT	17.3%
HUDSON	18.3%
LACONIA	21.3%
MANCHESTER	31.7%
NASHUA	27.4%
ROCHESTER	21.2%

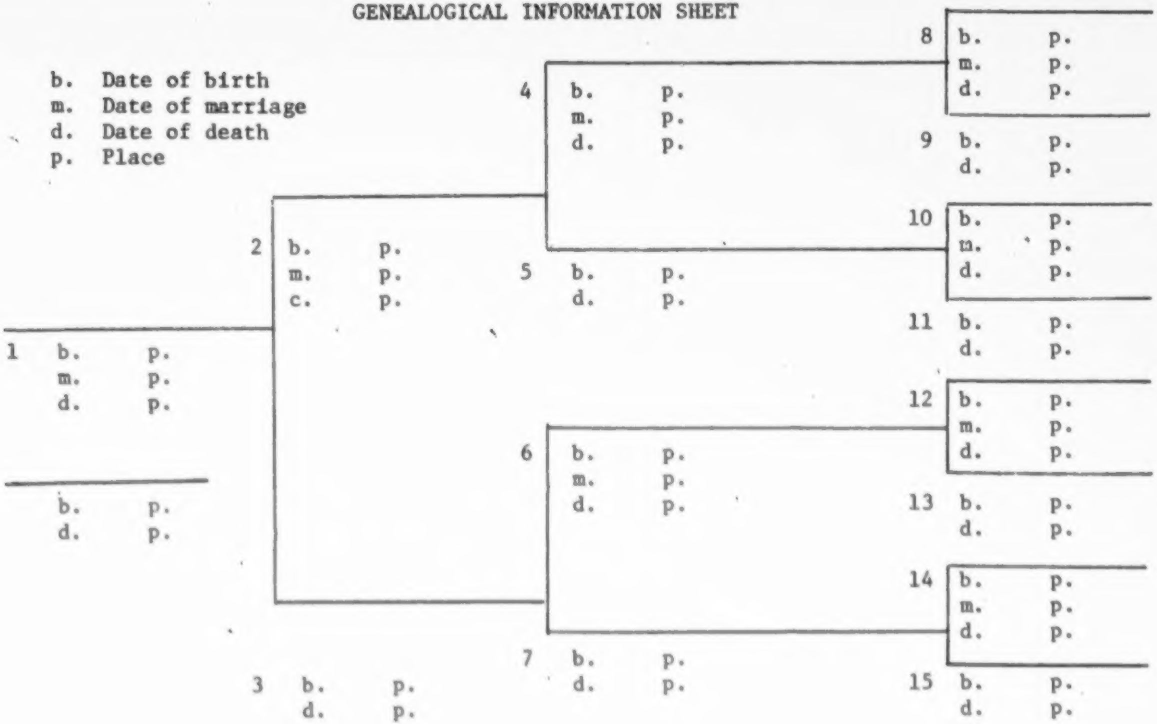
VERMONT	9.5%
BARRE	15.8%
BENNINGTON	4.5%
BURLINGTON	12.0%
ESSEX	10.4%

CONNECTICUT	
HARTFORD	6.2%
KILLINGLY	23.7%
NORWICH	9.8%
PLAINFIELD	25.9%
SOUTHINGTON	8.9%
WILLIMANTIC	18.4%

Compiled by Madeleine Giguère, University of Southern Maine, Portland, Maine.

GENEALOGICAL INFORMATION SHEET

b. Date of birth
m. Date of marriage
d. Date of death
p. Place



1 b. p.
m. p.
d. p.

b. p.
d. p.

2 b. p.
m. p.
c. p.

3 b. p.
d. p.

4 b. p.
m. p.
d. p.

5 b. p.
d. p.

6 b. p.
m. p.
d. p.

7 b. p.
d. p.

8 b. p.
m. p.
d. p.

9 b. p.
d. p.

10 b. p.
m. p.
d. p.

11 b. p.
d. p.

12 b. p.
m. p.
d. p.

13 b. p.
d. p.

14 b. p.
m. p.
d. p.

15 b. p.
d. p.

THE FRANCO-AMERICAN IN WATERVILLE
THE IMMIGRANT EXPERIENCE

Contributing Teacher: Philip A. Gonyar
Waterville High School
Waterville, Maine 04901

Target Audience: American History Class (secondary)

Time Frame: Three class sessions

Goal: To explore the role of the Franco-American immigrant in the rise of business and labor in Waterville, Maine.

Objectives:

The student will have the experience of collecting and analyzing historical data.

The student will develop a list of examples of the Franco-American presence in Waterville.

The student will compare the contributions of Franco-American immigrants to Waterville with the experiences of other communities and immigrant groups.

Resources:

For each student
- Family tree chart. (see page 73)
- World Map
- Map of Québec and Maine

For the class
- The bibliography at end of unit should be available in the classroom or school library.

Learning Activities:

1. Conduct a survey of each student in class to determine the extent of family mobility, of Franco-American heritage, and evidence of "old" versus "new" immigration.
   A. Complete a standard family tree chart for five generations. Indicate the primary ethnic background of each person on the chart.
   B. Complete the following chart by placing a check mark in the appropriate boxes.
   C. On a map of the world, trace your family's paternal and maternal migration pattern. Use different colors or symbols for each generation.

Generation	1	2	3	4	5	Earlier
First lived in USA						
First lived in Maine						
First lived in Waterville						

Using the individual information sheets, committees should tabulate the data and report results to the class.

A. List the ethnic background of any person from the 1st, 2nd, or 3rd generation who immigrated to the United States.
Then list the ethnic background of any person from the 4th or 5th generation who immigrated to the United States.
Do these lists give any evidence relating to the "old" versus the "new" immigration?

B. Tabulate the number of moves within the United States needed for each class member's family resulting in his/her residence in Waterville.
Compute the class mean and median of the moves.
What does this information tell us about family mobility?

C. What percent of students in class have ancestry of Franco-American origin?
What is the degree of ethnic background (full, 1/2, 1/4, 1/8, less)?
How might this ancestry affect Waterville?

Create a map of the city of Waterville in 1900. Show the mill sites, the Plains, Main Street, and other commercial areas. Was there an immigrant ghetto? Why or why not? What factors explain location patterns?

On a map of Québec and Maine show

a) 5 Québec communities from which immigrants came to Waterville
b) the Kennebec Road
c) Kennebec River, Chaudiere River
d) Waterville
e) Jackman, Bangor, Augusta

List at least 10 observable examples of the presence of the Franco-American in Waterville in 1980.

Explain the difference between the melting pot concept and that of cultural (ethnic) pluralism.

Using the "Chronology of the History of Waterville with Emphasis on Its Franco-American Heritage" write an essay detailing the contributions of the Franco-American immigrant to Waterville.

Select a topic from the Chronology and do additional research. Write a brief paper on the results of the research.

Read the appropriate text material and individually assigned readings from the attached bibliography.

Evaluation:

Objective 1 - This objective will be evaluated based upon each group's successful completion of a report on the data gathered and analyzed. (Activities 1 and 2)

Objective 2 and 3 - These objectives will be evaluated by quiz or test questions calling for the appropriate information.

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GENEALOGICAL METHODS

Contributing Teacher: Denis Brochu
Franklin High School
Franklin, New Hampshire

Target Audience: Accelerated elementary or second-year French. (This unit is adaptable to social studies and English classes)

Time Frame: Three weeks, five to fifteen minutes per day.

Goal: To explore the historical and social significance of the family.

Objectives:

The student will define genealogy and assess the value of genealogical research.
The student will learn the value of exploring vital records.
The student will investigate the social and historical value of the cemetery.
The French language student will learn vocabulary appropriate to the various tasks.

Resources:

For each student:
Genealogical information sheet (see page 73)
Family group chart (see page 85)
Summary data sheet (see pages 86-87)
Name derivation sheet (see pages 88-89)
Symbols found on grave markers (see page 90)
Cemetery data sheet (see page 91)

For the class:
Deborah Trask, Life How Short, Eternity How Long, Nova Scotia Museum Publications, Halifax, Nova Scotia
Betty Ann Milligan and Deborah Trask, A Cemetery Survey, Halifax, Nova Scotia.

Introduction:

The following unit on genealogical methods is primarily designed to enhance and explore the historical and social significance behind the family concept. This unit evolved in a first level language class during a vocabulary lesson on Family Terminology. It seemed quite natural for this type of lesson to lead to a unit on genealogy. To avoid erratic research that tends to distract students and that often leads to a loss of interest in the project, a systematic approach is suggested.

The unit was initiated by a series of bulletin boards dealing with Family Trees. Students were asked to do a family tree in the target language. The tree was limited to two generations. The students were then given a genealogical information sheet and were asked to complete it to the extent that they were immediately aware of the information. They were stumped early. This provided a natural transition to the need for research.

The family group sheet was introduced at this point. By its very nature the family sheet elicits the need for the gathering of oral history since a great deal of input is required from family members. Students were encouraged to research as many generations back as possible. Some students whose families had already conducted major research were quite anxious to provide us with voluminous data.

The emphasis of the unit changes at this point. The gathering of data gives way to an assessment of the nature of the records themselves. Authentic or photo copy materials are examined, identified, and discussed. Most valuable for my French class was an analysis of the legal language used in these particular documents.

A list of suggested activities is then provided. The most successful is undoubtedly the unit on cemeteries. The topic itself allows for many tangents. This unit focuses primarily on social and historical significance of the cemetery.

Specific cemeteries were selected for their historical or ethnic values. Once plotted, the students then filled out a specific form requesting information such as: shape, year, ornamentation, etc. Individual and group activities were conducted. Shapes were catalogued and life-sized models were constructed and displayed in the classroom. Designs and ornamentations were discussed and symbols explored. Numerous rubbings were taken and displayed. A miniature cemetery representing some of the most significant traits of the above was erected in the classroom.

Genealogical Methods

I. What is genealogy?
   A. Basic definition.
   B. Definition based on researcher's needs.
   C. Unilineal
   D. Multilineal
   E. Patrinymic.

II. Why do genealogy?
   A. To teach research methods and techniques.
      1. careful search
      2. careful recording
      3. organization of data
      4. interpretation of data
      5. work with numbers
      6. problem solving
      7. multi-ethnic experiences
   B. Genealogy as history.
   C. To increase family, community, ethnic awareness in -
      1. past
      2. present
      3. future

III. How to do genealogy?

Procedure	Resources	Activities
Start with oneself and one's own family.	Use genealogical information sheet	Ask the student to fill out as much as he/she possible can. Most likely, he/she will be stumped rather early. This provides a natural transition to the need for research.
	Use family sheet	Student will fill in the chart with the data that he/she has compiled for genealogical information sheet. At this point, he/she

III. continued

Procedure	Resources	Activities
		will require a great deal of input from family members. It is important to stress at this point the techniques for gathering oral history.
IV. Exploration of Records. A. church B. city C. county D. state	If authentic material is unavailable, duplicate a reasonable facsimile.	A very profitable exercise was to have French students write to specific parishes in Quebec in order to obtain authentic baptismal and marriage certificates.
V. Access nature of records. Whose record is this? 1. Have students identify the person 2. Make student aware of spelling errors or anglicizations.	Use "name derivation sheet"	Exploration of city, county, state records works very well in cooperation with the government classes.
What event is being recorded? 1. birth or baptism. 2. marriage or union banns.		
Where is the event being recorded? Who is providing the information? When is it being recorded?		

Learning Activities

A. Complete a genalogical information sheet.

B. Complete a family group chart.

C. Using a variety of records (fictional or actual) have students retrace the proper sequence of events, evaluate the validity of individual documents and record the information gathered. This can be an individual or a group project.

D. Establish a list of common name variations.

E. Research and investigate other sources of genealogical information.

F. Investigate types of records available.

G. Have students bring in a family heirloom and discuss its social, historical, and ethnic value.

H. Have students bring in an old photograph. Try to identify the characterization and the time and place depicted.

I. Have students attempt to recreate the historical and social milieu in which the photograph was taken.

Cemetery Research

I. Gathering the data
  a. Select an area which includes 20-25 markers. Mark this area well so that you will be able to distinguish your survey plot.
  b. Draw a map of this area on your graph paper.
  c. Record as much information as possible about each grave marker. (Use your map to indicate the positions of your markers. Place the date of the marker at its relative position on the map.)
    1. Style
       (record any new styles or variations that you may find.)
    2. Year
       The most recent death date is the one to record. It indicates the date of the erection of the stone.
    3. Material
    4. Ornamentation
    5. Sex
    6. Age
    7. Other information
       - cause of death and origin of the individual will be found in the text of the marker when it is present.

- carver's name usually located on the lower right hand corner of the marker, or on the base. It can be seen on either the front or back surface.
- note the lettering styles, trends in inscriptions, the amount of information given about the deceased and unfamiliar terminology.

II. Analyzing the data

Shapes and materials

a. How many different shapes of markers were there in your survey area?
b. How many different kinds of materials were used?
c. Is there a relationship between the shapes of the markers and the materials they are made of?
d. Is there a relationship of the frequency of shapes and the dates of death on the markers?
e. Is there a relationship between the materials used and the dates of death on the markers?

Ornamentation

f. Is there any relationship between the symbols and the dates of death or between the symbols and the material used?
g. Plot the frequency of different symbols over a given time on a bar graph.

Statistics

h. What is the date of the oldest marker in your study area?

Life Span

i. Compare the life span of males vs. females in the following periods.
before 1800/ 1800-1850/ 1850-1900/ 1900-
j. How many children under 12 years of age are located in your study area? What caused are given for their deaths? How do the grave markers of young children differ from those of older persons in the cemetery?
k. What was the age of the oldest individual in your area? What was the age of the youngest individual?

Using all the data sheets, re-answer questions 1-19. This will give you overall trends for the whole cemetery and show the relationships of shape and time, material and time, shape and materials; the frequency of shape and time, symbols and time, symbols and material; the frequency of symbols and time, and a comparison of male and female life spans.

III. Social trends and history of the community

a. You have looked at the relationships of styles to materials to time. Do the trends which you have discovered in any way reflect fashion trends (clothing, architecture, furniture, etc.) of the periods - before 1800/ 1800-1850/ 1850-1900/ 1900 -

b. You have observed and recorded examples of unusual use of language and spelling in the text of the markers. Comment on the trends and differences that you have observed.

c. The styles of ornamentation of markers tend to be a reflection of the religious beliefs of the period and of the area. Comment on the trends and differences that you have observed.

d. Does the choice of the material or the area in which the markers were made tell you anything about the commercial ties of the community in different time periods?

e. Can you determine anything about the professional or economic status of an individual from his grave marker? Explain what this tells you about the size or wealth of the community.

f. Is there any evidence of a disease or epidemic? What was the age of the individuals affected? How might this affect the community?

g. Can you determine relative size of families in different time periods from the data that you collected?

h. Using your data on places of origin, what can you discover about settlement patterns in your area. Relate these patterns to the time periods above.

i. Graveyards are family burial grounds, churchyards or community cemeteries. What is the classification here? How was it determined? Can you tell anything about the religious beliefs of the specific church from the symbols or wordings?

Family Group Sheet

Husband's name ____________ ____
Born ______ Where ________
Christened ______ Where ________
Residence at
time of marriage ____________
Other wives ____________
Died ______ Where ________
Buried Where ____________
His father ____________
His mother ____________

Wife's name ____________
Born ______ Where ________
Christened ______ Where ________
Residence at
time of marriage ____________
Other husbands ____________
Died ______ Where ________
Buried where ____________
Her father ____________
Her mother ____________

Family sheet
compiled for -
____
____

Sex	No.	Children	Born	Where	Married to	When	Died	Where	Buried	Boys	Girls

Summary Data Sheet

Date & place of birth ______________________

Date & place of death ______________________

Place & date of marriage ______________________

Names and birthdates of children of this marriage

Spouse place and date of previous or subsequent marriages

Children of previous or subsequent marriages

Education	Dates	Place	School
Grade school			
High school			
College			
Vocational			

Military service Dates ______________________

Rank, locations, or living arrangements while spouse in military.

Employment (dates)	Occupation	Place	Employer

Religious affilation ____________________ Fraternal affiliation ________________

Political affiliation ____________________ Union membership ________________

Organization membership ________________________________

Race, ethnic or nationality identification ____________________

Principal residence locations before marriage - (include dates) ________________

Principal residence locations after marriage - (include dates) ________________

NAME DERIVATION SHEET
Some common name equivalents.

Aimot - Aemau - Emond - Moore
Arsenault - Arseno
Bélanger - Baker
Beaulé - Boule
Beaulieu - Bolia
Bérubé - Burbey - Burbee
Bonenfant - Goodbaby - Good
Bouchard - Bouchoir - Bush Bushaw
Boucher - Bosse - Bucher
Boncoeur - Bunker
Bourgeois - Burn
Carrière - Currier
Caron - Carreau - Curreau - Curan
Chaurette - Charette - Choyette Shorette
Chouinard - Chenard
Cloutier - Clukey - Cluquet
Coté - Cota - Side
Couturier - Taylor
Cousteau - Custo - Custeau
Daillon - Dyer
Deschênes - Oakes - Deschene
Desjardins - Gardner
Devoe - Devot - Devoo
Dionne - Dion - Young
Dix - Dick
Dubois - Wood - Bois
Dubé - Dubey - Dubay
Dumont - Dumas - Jumont Demont - Guimont
Duplessis - Duplissa - Dupleen
Fortier - Fortin - Foster
Gagner - Gonya - Gagne - Garnier
Gagnon - Garneau - Gannion
Garceau - Gasso - Gasson
Guay - Gaie - Gay
Labrie- Labree - Libby
Lacroix- Cross
Laforge - Smith
Lagacé - Lagasse
Langlais - Langley - Long
Laperrièrre - Perry - Perrin
Levesque - Bishop - Lever
Lavoie - Leavitt - Lavoix - Lavoy
Lebel - Labelle
Lemieux - Betters - Lemire Lemaire
Letourneau - Latno - Latineau Leturnon
Levasseur - Vasseur
Lizotte - Lysart
Lauzier - Losie - Lozier
Lebrun - Brown - O'Brian
Leblanc - White
Leforest - Forest
Léveillé - Veilie
L'Heureux - Luro - Lureau
Marquis - Markee - Markey
Maillot - Marot - Mayo - Maheu
Mercier - Masse
Michaurd - Michaud - Micho Mignard
Morence - Morency
Migneault - Migno - Mignard
Nadeau - Neddo - Nado
Ouellette - Willett
Paradis - Parady
Paquin - Packard
Perron- Perrot - Perreault
Patrie - Patrick - Patry
Pelletier - Pelkey
Picart - Picard
Pinette - Peanut - Spruce
Plourde - Plude - Ploud
Poulin - Poolin - Pooler
Rancourt - Rancour - Ranco
Requier - Regne - Rennier - Rene
Rossignol - Nightingale
Rouleau - Roland - Rolleau
Rouselle - Russell
Rousseau - Brooks - Russo
St. Amand - St. Thomas
St. Pierre - St. Peter - Peters
Soucy - Souci - Sucy - Soucie
Talon - Heel - Hill - Heald
Theriault - Terrio - Terriot - Terreau
Thibodeau - Tibedo - Tibbets

Tremblé - Trembly - Tremblay
Vaillancourt - Vianco - Valiancou - Viancou
Vachon - Cowan - Vashon
Veilleux - Veillot

Compiled by Professor Marcella Sorg, Department of Anthropology, University of Maine at Orono.

Symbols found on Grave Markers

Death

- Skull - with wings or cross bones; "death head"
- Coffin - usually depicted closed
- Hourglass - "As run the glass/our life doth pass"
- Sickle or Axe - Death the reaper
- Lamp or life - extinguished - darkness
- Trees - (not to be confused with the willow tree) Connecticut marriage trees were trees planted by the bride and groom beside their new house. May represent separation or life cut down, uprooted.
- Urn - represents earthly repository of all that is mortal. Flame at top - soul escaping, rising.
- Broken flower - life cut down in bloom
- Wreath - mourning
- Weeping willow - represents the forsaken, those left behind to mourn. Symbol of christian constancy, healing. Combination of willow and urn - very popular.

Symbols representing death of a child

- Flower bud or broken bud - budded on earth to bloom in heaven.
- Lamb
- Cornucopia - horn of plenty. A full life.

Christian

- Grapevine _ Christ - vine; we - branches
- Cross
- Bird - soul
- Dove - Christian constancy and devotion
- Serpent eating its tail - eternity , immortality
- Laurel - victory (evil conquered)
- Winged cherubims - happy and innocent beings
- Book & Bible - (person was Christian)
- Hand pointing to Heaven - "gone home"
- Ivy leaves - clinging to cross - constancy
- Brick wall- flowers behind - paradise is a garden
- Lily - purity
- Palm leaves - peace, victory, excellence
- Crown - heavenly crown

Resurrection

- Angel
- Trumpet - "Arise ye dead"
- Rising sun - of righteousness, resurrection, light streaming up to Heaven
- Setting sun - close of earthly pilgrimage
- Flame from top of urn - soul rising
- Gate opening onto crown and sun

CEMETERY DATA SHEET

Shape	Year	Material	Ornamentation	Sex	Cause of Death	Origin of individual	Maker	Notes

INCORPORATING QUEBEC/FRANCO-AMERICAN STUDIES INTO AN ADVANCED FRENCH CURRICULUM

Contributing Teacher: Starr Betses
Chelmsford High School
Chelmsford, Massachusetts

Target Audience: Advanced French

Time Frame: Three weeks

Goal: To provide students with an awareness and overview of the history and culture of the people of French origin in Québec and in New England.

Objectives:

1 The student will improve his/her reading, writing, understanding, and speaking skills in French.
2. The student will be introduced to some Québécois and Franco-American novelists and poets.
3. The student will learn the history of the people of Québec from the early settlement of New France to the emigration of French-Canadians to the United States.
4. The student will gain an appreciation for folklore, cuisine, economy, customs, religion, geography, language and politics of the Québécois and the Franco-Americans as they are referred to in the literary works studied.

Resources:

For the student:

- A copy of *Maria Chapdelaine* by Louis Hémon (Fides, Montréal, 1975)
- A copy of *L'Héritage et autres contes*, by Ringuet Fides, Montréal, 1971)
- A copy of *Jim* by Julien Olivier (National Materials Assessment & Dissemination Center, Cambridge, MA., 1977)
- Copies of selected poems from *La Broderie Inachevée* by Normand Dubé (National Materials Assessment & Dissemination Center, Cambridge, MA., 1979)
- A copy of "Cérémonie de la mort au temps passe" in *Bulletin des Recherches historiques*, 5 (1924).

Resources: continued

A copy of a recipe for pea soup (see end of unit)

For the class:

Record: Mon Pays. Lyrics and music by Gilles Vigneault

Film: La Drave, Narrated by Felix Leclerc.
L'Héritage
(Available through the Canadian Consulate library, Boston, MA.)

Videotapes: Franco File, episode dealing with the closing of the mills. Available through N.H. Public Television.
L'Equipe du Bon Vieux Temps, dealing with the Franco-Americans of Lowell, MA.

Audio cassettes: Jim. Available at the National Materials Assessment & Dissemination Center, Cambridge, MA.

Content Outline:

A. Read selections from Maria Chapdelaine
Incorporate the following activities into the readings of Maria Chapdelaine:
  1. Play Mon Pays.
  2. Show La Drave.
  3. Read the recipe for pea soup after description of a popular meal.
  4. Read Cérémonies de la mort au temps passé after the description of the death of Maria's mother.

B. Read selections from L'Héritage.
Show the film version.

C. Read Jim (interview by Julien Olivier)
  1. Incorporate the following activities into the presentation of Franco-American topics.
  Read selected poems from and listen to the cassettes that accompany La Broderie Inachevée.
  2. Watch Franco File
  3. Watch L'Equipe du Bon Vieux Temps.

Major Unit Activities:

A. Reading (three basic texts and supplementary materials)
B. Group discussions
C. Teacher Lecture
D. Map Reading

Major Unit Activities: continued

E. Films
F. Videotapes
G. Records

Evaluative Tools:

A. Teacher-Made Quizzes
B. Teacher-Made Tests
C. Oral Participation/Preparation for Class
D. Homework Assignments

LES CEREMONIES DE LA MORT AU TEMPS PASSE

Au cours de nos enquêtes sur les traditions populaires, nous avons recueilli de M. Napoléon Saint-Arnaud, septuagénaire, et de M. Elzéar Nobert, octogénaire, de la paroisse de Sainte-Geneviève-de-Batiscan, comté de Champlain, quelques souvenirs sur les cérémonies de la mort qui se pratiquaient, au temps passé, dans la région habitée par ces anciens. Et nous relevons, dans cette cueillette, les particularités ci-après.

Lorsque la mort visitait une maison, la nouvelle en était aussitôt portée aux voisins, au curé, aux parents. Tout de suite, on s'occupait de laver le cadavre, de le vêtir, puis de l'envelopper dans un drap qu'on fixait avec des épingles. On ne mettait pas de chaussures aux défunts, la coutume étant de leur passer des bas de *shirting* seulement.

Le cadavre était placé sur le lit de réserve, c'est-à-dire dans la meilleure chambre de la maison et pendant qu'il restait exposé les visiteurs affluaient. A des intervalles réguliers et rapprochés quelques personnes pieuses récitaient des chapelets et des prières spéciales. La nuit, il y avait réveillon.

Le cercueil était commandé chez un *menuisier* du rang ou des alentours à qui la famille du défunt fournissait les planches nécessaires. L'ouvrier n'exigeait aucune rémunération pour ce travail. Lorsqu'il était terminé, le cercueil était peint au noir de fumée et on lui ajoutait des "poignées" de fer de dix sous, semblables à celles qui se posaient aux coffres et aux commodes.

Les funérailles avaient lieu le lendemain du décès, parfois le même jour. Le lecteur se rappelle que chez les Juifs, au temps de Notre-Seigneur, l'enterrement se faisait quelques heures après le décès(1).

Au moment des funérailles, le corps était déposé dans le cercueil, mais le couvercle n'était pas cloué dans la maison. Cette opération se pratiquait à quelques arpents plus loin.

Comme il n'y avait pas de corbillards, une douzaine d'hommes vigoureux s'offraient à transporter le défunt. A tour de rôle, quatre ou six des hommes désignés plaçaient le cercueil sur leurs épaules et le portaient ainsi jusqu'à l'église, quelle que fut la distance. Sur le passage du cortège funèbre tout le monde se découvrait et même s'agenouillait en murmurant des prières.

(1) Abbé H. Lesertre, La clef des évangiles. p. 114.

Durant l'hiver, après le service religieux, le cercueil était déposé dans une grande fosse d'environ vingt pieds carrés que le bedeau creusait à l'automne. Cette fosse commune recevait tous les cadavres jusqu'au printemps. Après chaque inhumation, les cercueils étaient recouverts de paille.

Parfois, lorsque la famille avait une calèche, on enlevait le siège et on transportait le cercueil sur le train de la voiture. L'hiver, le transport se faisait sur les traînes à billots.

Ces souvenirs de vieillards s'accordent avec ceux qu'a recueillis M. A Béchard, dans son Histoire de la paroisse de Saint-Augustin.

Dans cette localité, on veillait les morts deux nuits. L'ensevelissement se faisait dans un drap de toile du pays attaché avec des épingles, mais on ne mettait aucun vêtement.

Le cercueil était fait d'un tronc d'arbre. Lorsqu'on en fit en planches, le couvercle se clouait sur le seuil de la porte de la maison, jamais à l'intérieur du logis. Enfin, les cercueils se portaient à bras.

Citons en plus, une page de la très intéressante Histoire de Charlesbourg de l'abbé Charles Trudelle:
"Dans l'année 1834, la fabrique acheta une voiture, ou chariot, pour transporter les corps des personnes mortes. Cet usage d'un chariot, généralement répandu aujourd'hui, et avec tant de luxe dans les villes était bien rare alors et ne faisait que de commencer à s'introduire.

"Cependant, autrefois, on avait beaucoup de respect pour les morts et on ne croyait pas devoir les porter autrement que sur les épaules: c'était solennel. Mais en hiver surtout la tâche était parfois bien difficile, et il y avait souvent grand danger pour la santé des porteurs qui arraivaient ruisselant de sueurs à l'église qu'on ne chauffait pas alors, et dans laquelle ils assistaient au service comme dans une glacière... Les inconvénients de porter ainsi les corps sur les épaules ont fait abandonner cet usage."

Ajoutons à ces notes quelques dictons et croyances qui se répètent encore, mais auxquels peu ajoutent foi. Chose singulière, cependant, la plupart de ces dits populaires circulent dans plusieurs pays.

- Quand on place un cadavre dans son cercueil si l'on observe qu'il a une jambe plus longue que l'autre c'est signe qu'une autre personne de la famille décédera dans l'an et jour.
- Si une boule de feu (météore?) tombe sur une terre, une personne de l'habitation la plus voisine mourra dans l'an et jour.

- Quand on "ouvre la terre" un vendredi, au cimetière, on l'ouvre de nouveau dans les huit jours.
- Quand un corbillard, au cours d'un enterrement, arrête vis-à-vis une maison, il meurt une personne de cette maison dans l'année.
- Quand une famille retourne demeurer dans un logis qu'elle a déjà habité, il meurt une personne dans l'année.
- Aller demeurer dans une maison neuve est malchanceux. Il meurt une personne dans l'année.
- Lorsqu'un oiseau pénètre dans une maison, c'est signe de mortalité prochaine en cette demeure.
- Lorsqu'un cadavre reste exposé le dimanche, une autre personne du même logis mourra dans l'année.
- Chien qui hurle annonce la mort.
- C'est l'époux qui se met au lit le premier, le soir des noces, qui décèdera le premier.
- S'il pleut ou s'il neige durant les funérailles, le défunt n'est pas heureux.

Edouard-Zotique Massicotte, dans le Bulletin des recherces historiques, (1924), p. 153-155.

UNE RECETTE POUR DE LA SOUPE AUX POIS

Si y a que'qu'chose plus canayen qu'd'la soupe aux pois, j'sais pas quoi!

De tous les mets canadien-français, il n'y a aucun que l'on associe plus au pays québécois que la soupe aux pois et lorsque les canadiens-français sont émigrés aux Etats-Unis ils ont apporté avec eux leur foi, leur langue et leur soupe aux pois. Ce n'est pas pour rien que les francos ont été appelés "pea-soupers" et pas toujours charitablement.

Afin de faire de la vraie soupe aux pois il faut commencer avec un jambon, souvent une épaule, qu'on fait bouillir lentement et très longtemps.

Si on n'a pas de jambon on prend de l'eau épi on ajoute un bon morceau de lard salé coupé en petits morceaux.

Quand on a un jambon, on ôte la viande de l'eau épi on vide à peu près une tasse de pois secs, épi un oignon coupé en petits morceaux. On fait bouillir la soupe jusqu'à ce que les pois sont fendus épi que le bouillon est épaissi.

Au Canada, ils ajoutaient des patates coupées en gros morceaux qui cuisaient dans la soupe épi on servait ça avec le jambon épi un gros pain cuit à la maison.

From "d'la soupe, du bouilli épi du ragout"
in Observations, Vol. I, no. 9.

AN INTRODUCTION TO THE ACADIAN EXPERIENCE

Contributing Teacher: Karen Ulmer Dorsch
Winnisquam Regional High School
Tilton, New Hampshire

Target Audience: Grades 11-12 -- Average
Subjects; French III or IV; Humanities or adaptable to Social Studies, Home Economics, Music, or Literature

Time Frame: Varied -- depending on what an individual teacher wants to include in the unit. I used two weeks for the pilot unit, but student interest in the topic triggered a number of related lessons, projects, and field trips throughout the year.

Goals:

A. To increase the student's pride in and respect for self, family, and community by introducing the historic and cultural contributions of the Acadians to the settlement of North America and the local community.
B. To develop an environment that encourages the student's search for identity through individual ethnohistory.
C. To trace the experience of the Acadians from origins in France through settlement in the New World, expulsion, and re-establishment of communities.
D. To establish the Acadians as a minority group with whom students can identify through experience with folkmusic and music, history and language.
E. To increase tolerance for and appreciation of cultures different from one's own.

Objectives:

To recognize the common factors of minority groups.
To understand the historical significance of the Acadian experience in the settling of this continent and community.
To identify the major characteristics of the early Acadians and the impact their features had on their

experience.
To draw conclusions about what kind of beliefs are worth great personal sacrifice.
To explain the relationship between the early and present-day Acadians.
To share in the emotional climate of the Acadian experience through Acadian folk and modern music and songs.
To select and prepare a traditional Acadian meal.
To understand culture and its influence.
To understand the assimilation of one culture by another.
To engage in independent study of ethnohistory.

Resources and/or equipment needed:

A. Materials distributed to students:
1. Map of France showing old provinces
2. Map of Acadia and the Eastern United States
3. Map of Louisiana
4. Map of Acadian Migration 1755-1757
   Suggested source: LeBlanc, Robert A., "The Acadian Migration," in Cahiers de Géographie de Québec.
5. Copies of words to songs:
   "Le Réveil de l'Exile"
   "La Fleur du Souvenir"
   "Evangeline"
6. Recipes selected for Acadian meal
7. Prelude and lines 1381-1399 of Henry Wadsworth Longfellow's "Evangeline"
8. Outline of Longfellow's "Evangeline"
9. Vocabulary list (optional)

Printed Resources:

B. 1. Saywell, John, Canada Past and Present, Clarke, Irwin and Company, Ltd. (Teacher and Student)
2. Clarke, George F., Expulsion of the Acadians Brunswick Press (Teacher)
3. Historic Acadia/L'acadie historique, Parks Canada (a pamphlet which served as the student's basic text)
4. Gauvin, Marie Ann, Linguistic and Cultural Heritage of the Acadians in Maine and New Brunswick, thesis, Central Connecticut State College, New Britain, CT. (Teacher)
5. Galey, Matthieu, "En Acadie Avec Antonine Maillet" L'Express, September 8, 1979 (Teacher and accelerated students)

6. Kane, Harnett T., The Bayous of Louisiana, Bonanza Books, 1943 (Teacher-used for its extensive bibliography on the Acadians of Louisiana.)
7. Giguère, Madeleine, "The Franco-American in comparison to other Ethnic Groups; an annotated Bibliography in Chronological Order," National Assessment and Dissemination Center for Bilingual/Bicultural Education. (Teacher)
8. Rushton, William F., The Cajuns, Farrar Strauss Giroux, 1979 (Teacher)
9. A Franco-American Overview--compiled by Renaud S. Albert, National Assessment and Dissemination Center. (Teacher and student)
10. La Cuisine traditionnelle en Acadie, Les Editions d'Acadie, Moncton, NB (Teacher and student)
11. French Canadian, Acadians, and the French in New England, Learning Activity Package, Canada House, UMO, Orono, Maine. (Teacher and student)
12. Longfellow, Henry Wadsworth, "Evangeline" (Teacher, and student)
13. "Qui sont les Acadiens" Ça Va 2 November, 1976, Scholastic Magazines, Inc. (Student and teacher)

NOTE: The above sources are those I collected during summer '79 at Orono and over the years as a French teacher. They are in no way comprehensive or superior to any other, and many are not required in order to teach this unit. A good working knowledge of the Acadian experience is what a teacher needs, and A Franco-American Overview is a good source for this.

Because the unit was developed and taught after the year's budget had been finalized, I had no funds for student texts; so I used the lecture method of presentation combined with handouts to students, audio-visual and reserved reading lists. I have indicated which texts were used by teacher only and which ones were reserved for students also.

Reading skills practiced:

Literal, inferential, and critical reading skills in the second language and to a lesser degree in the primary language are practiced. The material covered includes place names, historic dates, and vocabulary terms specific to the Acadian experience that students are unfamiliar with and, therefore, which pose difficulty and provoke much discussion once students comprehend the content of the material.

Writing skills practiced: in French and/or English

- taking notes clearly and concisely
- expository writing
- creative writing (optional)

Study skills practiced:

- listening comprehension
- map reading
- memory
- oral interview
- group work

New vocabulary:

Although the central purpose of this unit is not the acquisition of new vocabulary, teachers should be certain that students comprehend the following list of terms and/or can identify or locate them.

Acadia
Nova Scotia
Acadians
Cajun
French Canadian
Franco-American
Grand Pré
Le Grand Dérangement
Cajun Fais Do-Do
habitant

coureurs de bois
allegiance
deportation
expulsion
exile
migration
assimilation
demography
ethnohistory
culinary and nautical terms that appear in the text of recipes or songs.

Audio-Visual Materials

C. 1. Visual foldouts of key historic places in Acadia and Louisiana such as Grand Pré, Fort Beauséjour
2. Written pamphlets on the same sights and regions
3. Slides of the regions and historic sites included in this unit (Collected by the Franklin-Tilton Can-Fram team.)
4. Maps of areas covered in the unit
5. Overhead transparencies of #4
6. Illustrations from texts and sources cited in Resources
7. Records:
    - Michel Fugain "Les Acadiens"
    - "Allons au Fais Do-Do," RCA Swallow
    - "Les Alino chantent l'Acadie," IMS-WRC 386
    - "Evangeline" - a recording of the poem

Learning Activities:

A. Teacher preparation for entire unit:
1. Preparation of materials
    -- place copies of Canada, Past and Present and L'Acadie Historique/Historic Acadia on reserve reading list several weeks in advance if not enough copies are available for each student.
    -- prepare student handouts of:
        a. map of France showing old provinces
        b. map of Acadia and Eastern U.S.
        c. map of Louisiana
        d. map of Acadian Migration 1755-1757
        e. vocabulary list
        f. copies of songs
        g. copies of recipes taken from La Cuisine traditionnelle en Acadie
        h. prelude and lines 1381-1399 of "Evangeline"
        i. outline of plot development of "Evangeline"
    -- prepare overhead transparencies of the maps given to students
    -- collect slides of the regions and historic sites covered in unit
    -- have available all records and displays used in unit
    -- make arrangements and budget for field trips that are to be included

-- make arrangements and budget for field trips that are to be included

2. Introducing the unit to the students:
Several days prior to the first lesson, display visuals of Acadia about the room and play Acadian music while students are passing to and from class. Engage students in informal talk concerning their ethnic origins. Encourage them to find out from what area and town their ancestors came. Assign chapter two of Saywell's text for outside reading to be finished by Day One of the unit plan.

I did not formally pretest students because I had conducted an oral survey at the beginning of the term which indicated that students had not covered the material contained here before. Because I was more interested in affecting students' attitudes toward their ethnicity than in measuring the academic outcomes, I kept traditional evaluation procedures to a minimum - relying on student participation in projects, field trips, etc., and the interest which they displayed in and outside the class room to serve as instruments for measurement of student growth. Quizzes or tests that were given were short, and papers assigned were assigned more for the purpose of enabling the students to express themselves in the French language than as an academic measurement for this unit.

Daily lesson plans are presented on the next pages. Days One and Two focus on the historic aspect. Day Three on the literary, Days Four and Five on music, and Days 6-8 on cuisine. Days 9 and 10 conclude the unit with students completing a reaction form and preparing for the concert-- and attending it.

DAY ONE: Historic Aspects

Specific Objectives:

1. To establish the similarities between Acadians and other minority groups.
2. To trace the migration of the Acadians from France to the New World.
3. To characterize this group for the student.

Materials needed for lesson: Days 1 and 2
- Overhead projector
  - Transparencies & overlays
- Handouts: Student maps
  - France
  - Acadia
- Visuals:
  - Wall maps of Canada, Acadia, U.S.
  - Grand Pré brochure
  - *L'Acadie historique*

Outline	Techniques of Presentation and Suggested Activities
I. INTRODUCTION - 1604-1713	Review Chapter II of *Canada Past and Present*. Relate student information about family origins with country of Canada by locating towns, etc., on wall map.
A. Definition of terms 1. Acadia 2. The French 3. The Acadians 4. minority groups	Use wall map to show location of Acadia past and present.
B. Importance of location of Acadia	
C. History of disputes over this region. 1. Establishment of the French at Port Royal in 1604 (compagnie d'Acadie) 2. Destruction of Port Royal by British in 1613 3. British acquisition of Acadia in 1628 - renamed Nova Scotia.	Locate Port Royal

Outline	Techniques of Presentation and Suggested Activities
4. French regain in 1632	
5. 1654 - back to British for 16 years	
6. 1679-1710 French	
7. Treaty of Utrecht 1713 and terms	Indicate New France & ceded land
a. French withdrew & settled elsewhere	
b. Acadians remained under British rule	
II. The Acadians: Who Are They?	
A. French Origins	
1. 1604 settlement from Champagne	Handout map of France showing old provinces.
2. 1632 - largest group of settlers -- Touraine, Poitou, Bretagne, Saintonge and Normandie.	Use transparency of same Students locate provinces and label them with names and dates.
3. 1671-79: a few from Poitou, Saintonge, Bretagne, Normandie, Aunis, Gascogne, Basque regions.	Locate new provinces on transparency.
B. Characteristics	
1. Independent - "True Republicans"	
a. Traded with both French & English	
b. Considered themselves apart from both (farming methods and isolation)	
2. Agrarian rather than fur and fish traders	
a. Dyke system of farming	
b. Products - grain and livestock	

Outline	Techniques of Presentation and Suggested Activities
3. Peace loving a. congenial and cooperative with Indians b. neutral in struggle between France and England - terms of treaty - Acadian terms	Assign students to read the French version *L'Acadie Historique* to 'Hostilité' (covers the same material as lecture but is in French)

DAY TWO: History (continued)

Specific Objectives:

1. To chart the dispersion of the Acadians resulting from their expulsion from Acadia.
2. To trace their eventual re-establishment as a group in the St. John Valley, New Brunswick, Nova Scotia, and Louisiana.

Outline	Techniques of Presentation and Suggested Activities
I. UNDER BRITISH RULE: A PEOPLE CAUGHT IN THE MIDDLE:	
A. Religious conflict.	
B. British need for Acadians	
1. Deportation would strengthen the French.	Show slides of Halifax and Beauséjour and point out strategic locations on map.
2. No British colonists to take over rich land.	
C. Establishment of English Colony at Halifax in 1749.	
D. Building of Forts Beauséjour and Lawrence in 1750's.	
E. Capture of Beauséjour by the British.	
1. Groundwork laid for deportation.	
2. Imprisonment of Acadian delegates.	
II. EXPULSION FROM ACADIA	Show slides of Grand-Pré.
A. Two main reasons:	Show illustrations of the deportation.
1. Refusal of Acadians to take Oath of Allegiance.	
2. Fear of their uniting with France.	
B. Le Grand Dérangement - September 5, 1755.	Student locates areas on map.
1. Scene inside church at Grand-Pré.	
2. Villages burned and crops destroyed.	
3. Families separated and shipped at random.	Use transparencies to show various patterns from 1755-85.
C. Migration Patterns--6,000 out of 10,000 were deported.	Student charts the 1755-57 migration from Acadia to various parts of East coast of U.S.
1. Breakdown of numbers and locations.	
2. Reasons for dispersion.	

Outline	Techniques of Presentation and Suggested Activities
DAY TWO: (continued)	
C. 3. The fall of New France & its effect on Acadian migration.	Issue maps of New Brunswick, Maine & Louisiana to student.
4. St. John Valley Settlement - 1785 a. Fredericton, N.B. b. Madawaska, Maine 5. Louisiana	Show slides of the Valley landing sites of Acadians, St. John River, Acadian village & museum, Cajun region of Louisiana.
D. Major results of the dispersion of Acadians are two-fold: Loss of identity-assimilation. Survival--religion and language.	

DAY THREE:

Specific Objective:

1. To show the relationship between Longfellow's fictional work "Evangeline" and the historic Acadian experience.

Outline	Technique of Presentation and Suggested Activities
I. INTRODUCTION: Brief history of poem's creation.	Lecture
II. Prelude	Handout of text. Use recording of Prelude.
III. Sequence of events that happen in poem.	Students follow words while listening to record.
IV. Conclusion of poem.	Distribute outline of the principal events. Play several sections to allow students to feel the poem's mood.
V. Visual presentation of Grand-Pré area and Evangeline statue.	Slides of Evangeline country combined with Louisiana's area.

DAY FOUR

Specific Objectives:

1. To introduce Acadian folkmusic as an integral part of the existing unit on American folkmusic. (If used in music curriculum)
2. To show the relationship between the Acadian folkmusic and their historic experiences.
3. To involve students in sharing the emotional climate of the Acadian experience through its expression in song.

Outline	Technique of presentation and Suggested Activities
I. Introduction	Students orally summarize the historic event and the text of Evangeline.
II. Historical/Musical Experience A. "Le Réveil de l'"Exilé" 1. Words included that illustrate historical condition. l'exilé déporté patrie 2. Significance of the song's message.	Remind students of the importance of the sea and its impact on Acadian life. Hand out song sheet with French text and translate with students the song's message. Play the recording.
B. Evangeline 1. Historical 2. Symbolic 3. Oral translation of text.	SHOW: Illustration of Acadian flag. 1. symbolic representation 2. musical representation Collect song sheets and hand out "Evangeline" text in song. Translate French text. Students read through the text and discuss it in relation to the poem and actual events. Play song while students view slides of Grand-Pré region. Play song again without the slides and have students listen to words and join in with the singing if they choose.

DAY FIVE

Second music day (optional)
Specific Objectives:
1. To acquaint students with the Cajun music as a variation of early Acadian folksongs.
2. To share personal experiences of attending a Cajun Fais Do-Do.

Outline	Technique of Presentation and Suggested Activities
I. Introduction A. History of Fais Do-Do B. Personal experience	
II. Musical interpretation	Play several selections from Fais Do-Do recording. Actively involve students in clapping or foot stomping. Play Michel Fugain's "Les Acadiens" Issue Ça Va and assign "Qui sont les Acadiens"

DAY SIX

Specific Objectives:
1. To present a brief history of Acadian foods
2. To introduce "Soupe à la baillarge" and "Pleuilles" as traditional staples of the Acadian diet.
e. To establish Day Seven's procedures and assign duties.

Outline	Technique of Presentation and Suggested Activities
I. Introduction: HISTORY OF FOOD A. Simple 1. In content 2. In preparation	
B. Basic foods: herring, cod, potatoes, pork, salt pork, grain foods.	Generate discussion of student expectation of the culinary product of the Acadians.
C. Meals are hearty but basic 1. Everyday meals: no desserts; "bread and molasses" substitute	1. What would be considered "simple" preparation? 2. What would food taste like?

Outline	Technique of Presentation and Suggested Activities
I. C. 2. Sunday or special meals: pastries	3. How does food reflect the group's history?
3. Morning meal is hearty: Explain "déjeuner vs. petit déjeuner" baked beans, boudin, head cheese, bacon, meat, patés, or left-overs.	Show illustrations of Acadian cuisine.
4. Le souper is light, main dish dumplings, "poutine rapée"	Show slide of "poutine rapée" and discuss its preparation as a social event.
II. TRADITIONAL ACADIAN MEAL A. Soupe à la baillarge (Barley soup) 1. Name variations 2. Complete Sunday noon meal B. Pleuilles 1. Name variations 2. Specialty of the Madawaska region today	Use transparencies giving name variations of A & B Show slides of pleuilles and soupe à la baillarge Distribute recipes for soup.
III. WORK DUTIES FOR DAY EIGHT	Divide class into following work groups:
IV. Preview plan of action Assign a group of students to prepare a shopping list and accompany them to the store after school.	Two meat crews Four vegetable crews Two clean up crews Announce that class will meet in Home Economics room tomorrow.

DAY SEVEN: HOME ECONOMICS ROOM

Specific Objectives:

1. To begin production of samples of traditional Acadian cuisine.
2. To explain and demonstrate key steps in the preparation of pleuilles.
3. To outline task forces.

DAY SEVEN (continued)

Materials needed for Day Seven.
- Ingredients of food to be prepared
- Recipes for pleuilles and soupe à la baillarge
- Two kitchens
- Two large kettles
- Two cutting boards
- Two sets of measuring cups
- Two sets of measuring spoons
- Two potato parers or paring knives
- Two mixing bowls

Technique of Presentation	Suggested Activities
1. Teacher in supervisory role only.	Crews: 1. meat crews prepare meat broth. 2. Vegetable teams: a. prepare dried veg. b. prepare fresh veg. 3. Clean up crew on duty continually.
2. Issue recipes for pleuilles to each student.	
3. Demonstrate making pleuilles through mixing stage to show desired consistency and key steps.	Students observe only.
4. Collect recipes and name task forces.	

Additional assistance will have to be provided by the Home Economics Dept. if this part of the unit is to be a success. I asked the home economics teacher to check in occasionally throughout the day which she was willing to do. The students will have time only to prepare the soup.

DAY EIGHT:

Specific Objectives
1. To produce samples of traditional Acadian cuisine
2. To evaluate finished products.

Technique of Presentation	Suggested Activities
Prior to class: soup is heated in readiness	Part one of period: Group A. prepares tables Group B. makes pleuilles Group C. serves meal Clean-up: Everyone
I. A. Teacher: supervisory--move from kitchen to kitchen offering assistance. B. Students: divided into groups and cooking.	Part two of period: Dining Several students should serve as hostesses to invited guests--if any.

Additional materials needed for Day Eight:
- Two electric skillets or cast iron griddles
- Menus (optional)
- Place settings
- Napkins
- Maps of Acadian region and bulletin board display (optional)

DAY NINE:

Specific Objectives:
1. To have students complete the end of unit reaction form.
2. To prepare for the field trip.

Technique of Presentation	Suggested Activities
I. Issue reaction forms A. Read through with students B. Assist those who need help	Students complete forms
II. Discuss field trip rules, etc. A. School rules B. My expectations C. Dress	Questions on procedure
III. Preview field trip activity Note: Our field trip was a musical concert given by the Suroit group of Canada. They supplied me with appropriate materials.	

Evaluation:

Instruments for measuring student outcomes

A. Test after Day Two:

Answer in complete sentences. (Tests were given in French to advanced classes.)

1. Where was Acadia in 1604-1755?
2. Where did the Acadians come from in France?
3. How did the Acadians differ from the French-Canadians?
4. Why was Acadia disputed territory? What two countries wanted this land?
5. What was the result of the Treaty of Utrecht in 1713? (Answer only as to how this treaty affected the Acadians.)
6. Give two reasons the Acadians were deported.
7. Where did the Acadians go between 1755 and 1785?
8. Where is the St. John Valley? Why is it important in this unit?
9. What were two factors that enabled the Acadians to survive as an ethnic group after their dispersion?
10. Where are the main Acadian communities today?

Desired responses:

1. Students should be able to identify Acadia as the region of Nova Scotia and the coastline of New Brunswick on the Bay of Fundy. The intent being that students will distinguish between the ancient Acadia and the Acadian/Cajun regions of Louisiana of today.
2. Students should be able to identify the regions of Normandy, Brittany and the Loire Valley coastal regions as the main area.
3. The apparent disinterest of the Acadians in regard to the dispute between the kings of France and England over new world settlements, the trading of goods with both the French and the English by the Acadians, the farming methods, and the isolation of these people are a few of the differences.
4. The importance of location of this land and its value as an agricultural area are the main reasons. The intent of the question is to make certain that students have understood that France and England were struggling for control of it and

that the Acadians are caught in the middle of the struggle.

5. Response should reflect the student's comprehension of the fact that the French king ceded the Acadian lands to England without considering the effect it would have on the Acadian settlers who would come under British rule. Elaboration would be for the student to explain the options the Acadians had here: to leave Acadia and move into New France or to remain and take the British Oath which is what becomes the final option.
6. The Acadians refused to take the oath. If the British gave them the option to leave Acadia, they feared that the group would join the French of New France and add to their armies against the British.
7. Desired response here is for the student to comprehend that the Acadians drifted from up and down the Atlantic coast back to France, back to America, etc. (Some of my students saw the similarity between the Boat People of today and the Acadians) What I wanted here was for students to see that all Acadians didn't leave Acadia and go directly to Louisiana and settle but rather that it was indirectly that they ended up in Louisiana.
8. The St. John Valley is the St. John River region between the New Brunswick border and Maine. I distinguished between this region and the entire length of the St. John River Valley because the people living in Northern Maine in the Ft. Kent-Edmundston area do. We talked at length about The Valley dialect, etc. and I wanted the students to verbalize this awareness. If teachers have not visited this region or do not know of its unique character, I recommend that they substitute here. The importance of The Valley is that this is where the small core of Acadians who returned landed in 1785.
9. Students should comprehend that the language of the Acadians and their strong faith(Catholic religion)enabled them to survive as a group after their dispersion.
10. Desired response should include Louisiana, the St. John River Valley, and areas of early Acadia around Moncton, New Brunswick.

B. Writing assignments and/or student dramatizations of:

After Day Two:
  - Colonel Winslow's speech to the Acadian men on September 5, 1755.
  - A dialogue between father and son in which the father attempts to explain why they are being forced to leave Acadia.
  - The return of the Acadians to the St. John Valley Settlement of 1785.

After Day Three:
  - Interpretation of a segment of Longfellow's poem "Evangeline"
  - Discuss the relationship between the poetical representation of "Evangeline" and the historical text from which it is taken. (Short essay)

After Day Five:
  - Interpretation of a Cajun dance by group volunteers.
  - Translate "Le Pêcheur Acadien" into English and discuss words with class,or translate "La Fleur du Souvenir" and discuss its message.

After Day Six:
  - Copy recipes that your family has handed down from generation to generation and share them with class members. (I gave students until the unit's completion to turn in this assignment as many of them had to research with relatives not living at home.)
  - Relate the culinary contributions of the Acadians to their early history and that of the United States where they settled. (Tell how their historic experiences affected the culinary contributions.)

C. Projects:

Assignments after Day Two and due prior to the end of the semester in which the unit was presented.

- Collect oral histories of family or community members who know of contributions that Acadians made to this community and share them with the class. Students who were not Acadian were encouraged to do this with their own ethnic group.
- Family tree projects--list professions also.

- Select your own historic project with teacher approval
- Paint your interpretation of the Acadian expulsion
- Read "En Acadie Avec Antonine Maillet" and report orally to the class

Assignment after Day Three
- Art project showing Evangeline's search
- Art project of Evangeline--the characters
  Project could be a painting, a figure dressed as Evangeline or scrapbook of drawings, etc.

Assignment after Day Eight
- Prepare a favorite food that comes from your ethnic heritage and share it with the class

Students brought many family treasures, news clippings, photographs, etc., relating to their heritage and shared them with class members

- Students planned and presented a multicultural refreshment hour for our community during our annual open house. They selected their favorite finger desserts from their own ethnic heritage. They served as hostess for the evening and explained the activity to parents and friends.

- My French students enthusiastically combined with the Franklin High School French students to hear a French-Canadian musical presentation done by the Psaltry. This was especially an achievement as the student bodies of both schools express a 'healthy' rivalry.

- Students would report Canadian/Acadian news that they had heard or read in the media.

Other teachers:

Fellow colleagues would inquire about the material we were covering in French because they would overhear students talking about the unit, and some of them would discuss their Franco-American heritage with me and the students. They showed an active interest in all the field trips we took throughout the year which related to this unit and in all the activities we did.

Administrators provided substitutes for me when necessary, encouraged community involvement, and attended as many functions related to our work as possible. They also approved professional leave for me to pursue conferences or workshops related to the unit's work. Parents willingly served as chaperones on our field trips and at our concerts. They supported student participation and took an active part in insuring the success of our project during open house.

Report of Tryout of Unit:

A school-wide survey disclosed that 30% of our high school student body was Franco-American. Although my students continued to visit Canadian relatives, they knew little about the contributions French-Canadians had made in the settlement of North America or of the culture they had inherited from them. Furthermore, I was encountering parents who were apologetic in regard to their French-Canadian badkgrounds. "We speak the bad French," they would say to me in spite of my verbal plea to them that they nurture their child's interest in his/her French language and culture. Finally, a look into the school curriculum informed me that no effort was being made in other departments to acquaint this student body with their heritage. I reasoned that unawareness on the part of the students might contribute to the lace of interest and self-image that many of the Franco-American students exhibited toward their Frenchness.

Few - if any - had heard of the Acadians in the Maritime Provinces of Canada or Louisiana, nor knew anything about the fictional heroine "Evangeline." I decided to develop this unit on the Acadians because names of students such as Daigle, LeBlanc, Laundry, Boudreau, Albert, etc., indicated a strong Acadian influence in our community. Also, I felt that I could personally add a dimension to this study because of my experiences living in Louisiana among the Cajuns prior to coming to New England. Lastly, the unit could easily be adapted to the history department's curriculum for the course called "Minorities" and by the home economics department for the unit taught on ethnic foods.

I used a multidiscipline approach in my French class because I wanted to monitor student interest in the various areas. I discovered that students were extremely interested in the history and cuisine of Acadians. They enjoyed listening to Acadian music but the number that wanted to actively particiapte in singing was small. However, total participation was achieved during the two field trips that focused on Acadian/

French-Canadian music. Students also enjoyed the work we did with "Evangeline" and became very interested in her as a heroine, but they expressed an interest in reading the entire poem instead of the section I selected to present to them on record. They wanted to know about Acadian art--a topic I had not included because of the lack of materials and knowledge of it. They also wanted to know more about current literature and music of Northern and Southern-Acadians. They encouraged me to search for movies on the group, and almost 100% wanted a field trip to Grand-Pré or Louisiana by the time the unit was finished.

Most important of all, the students and I found the work we did on the Acadians was the most exciting work we did all year. They became involved. They involved their parents and their community. Some went beyond community - back to Canada to share with family there what they had learned about them and their ancestors, and, in turn, brought back to the classroom experiences told to them by their Canadian relations. I know from parental response, student discussions and projects that the study we undertook caused an increased pride in and respect for not only the target ethnic group but those of all students in the course. By the unit's completion, I overheard students telling others "I am 100% Franco-American." I honestly cannot say it raised academic scores of these students, but their attitudes were certainly beautiful and they were interested in learning French.

The projects students undertook lasted beyond the unit's time frame - and school year. By the close of the school, a number of students had submitted requests to extend our study on the Acadians into next year. Collecting oral histories from various community members, inviting guest speakers, compiling a cookbook on local Acadian foods, and exhibiting a photographic display of Acadian ancestors during open-house were some of the ideas they suggested. I would say that if there were a problem in teaching the unit, it would be: How to limit the enthusiasm it inspires in order to cover other material that one must cover in a language class.

The success of the unit encouraged me to seek solutions to this problem. I approached the home economics department first and asked the foods teacher if she would include the Acadian meal as one of her ethnic plans for next year. She has agreed to do so. The history department has agreed to meet with me and discuss the possibility of including some material on Acadians in their curriculum. I have offered to teach this lesson, if it would facilitate the members of the department. I am ordering French-Canadian/Acadian literary works through the assistance of the library and encouraging English teachers to accept student reports, etc. on these works.

Because they are in French, I will agree to evaluate the student's understanding of content.

I would advise one to move slowly in an effort to include others to assist in the unit because most teachers have their plans finalized and are reluctant to include something they may know little about. That is why I offered to begin the work whenever possible. If I am fortunate enough to get teachers to continue, I intend to encourage a team effort suggesting that if those of us involved would teach the various aspects of the Acadians at the same time, students could enjoy the concentration of learning and see the total picture more readily. I believe the value of the unit to the 30% of my student body who is French, merits the time and effort I have given it.

Reaction Form For the Unit on Acadians

CONTENT:

1. Were the facts on the Acadians presented in a clear and systematic fashion?
2. Do you feel you understand the history presented?
3. What would you like to know more about?
4. What would you omit or decrease?
5. Five years from now, do you think you will remember the general experience of the Acadians?
6. What field trip did you enjoy most? Why? Are there other field trips you would like to have taken?
7. Could you make pleuilles for your friends? Would you? What Acadian food would you like to cook for a friend? Would you choose it over something else? Why?
8. Would you like to go to a Fais Do-Do? Would you like to learn to play the spoons? Do a jig?
9. If you could hear the Suroit again, would you pay $3.75 to go see them? Why? Why not?

METHOD:

A. Delivery
   1. The lecture method was used mainly in presenting the academic content of the unit. How could it be improved?
   2. Would another type of presentation be more effective? (example: Students read text prior to discussing it; then follow-up in class by student-centered discussion,etc.)

B. Visual Aids used: (maps, handouts, slides, records, etc.)
   1. Were they helpful?
   2. What visuals did you find most effective?
   3. What would you leave out or include more of if you were teaching the unit? (put a + if you would add; a - if you would omit; leave blank if you were satisfied with the amount.)
      a. slides _____
      b. recording of Acadian music _____
      c. recording of Evangeline _____
      d. maps on overhead _____
      e. maps to students _____
      f. outline of "Evangeline" to students _____
   4. What would you include that was not provided?

"EVANGELINE"

PART ONE AND PART TWO (SEE OUTLINE)

(lines 1381-1399)

Still stands the forest primeval; but far away from its shadow
Side by side, in their nameless graves, the lovers are sleeping.
Under the humble walls of the little Catholic churchyard,
In the heart of the city, they lie, unknown and unnoticed.
Daily the tides of life go ebbing and flowing beside them,
Thousands of throbbing hearts, where theirs are at rest
  and forever,
Thousands of aching brains, where theirs no longer are busy,
Thousands of toiling hands, where theirs have ceased from
  their labors,
Thousands of weary feet, where theirs have completed their
  journey!

Still stands the forest primeval; but under the shade of its
  branches
Dwells another race, with other customs and language.
Only along the shore of the mournful and misty Atlantic
Linger a few Acadian peasants, whose fathers from exile
Wandered back to their native land to die in its bosom.
In the fisherman's cot the wheel and the loom are still busy;
Maidens still wear their Norman caps and their kirtles of
  homespun,
And by the evening fire repeat Evangeline's story.
While from its rocky caverns the deep-voiced, neighboring ocean
Speaks, and in accents disconsolate answers the wail of the
  forest.

OUTLINE OF LONGFELLOW'S "EVANGELINE"

PART ONE

I. a. The little Village of Grand-Pré (lines 20-57)
   b. The farmer and his daughter (58-81)
   c. Evangeline's home (82-102)
   d. Evangeline's Suitors (103-47)

II. a. An autumn evening (148-217)
   b. Benedict and Basil (218-67)

III. a. The notary (268-329)
   b. The marriage contract (330-52)
   c. The curfew (353-81)

IV. a. The betrothal feast (382-419)
   b. The gathering at the church (420-59)
   c. Father Felician (460-86)
   d. The evening service (482-86)
   e. The ill tidings spread (487-523)

V. a. The mournful procession (524-67)
   b. The tumult and stir of embarking (568-84)
   c. Night on the shore (585-612)
   d. The burning of the village (613-35)
   e. Benedict's death (636-65)

PART TWO

I. a. Evangeline begins her search for Gabriel
   (lines 666-740)

II. a. Her journey down the Ohio River (741-82)
   b. Gabriel's boat passes unseen (827-62)
   c. Evangeline is inspired with new hope (863-87)

III. a. Evangeline and Father Felician find Basil
   (888-934)
   b. Gabriel's errand (935-58)
   c. A reunion of old friends (959-1058)
   d. Basil and Evangeline follow Gabriel (1059-77)

IV. a. Gabriel's wanderings (1078-1115)
    b. The Indian woman's tale (116-64)
    c. The Jesuit Mission (1165-1235)
    d. The finding of Gabriel (1320-80)

V. a. The Sister of Mercy (1258-97)
    b. The pestilence (1298-1319)
    c. The finding of Gabriel (1320-80)

"EVANGELINE"

Henry Wadsworth Longfellow

PRELUDE

This is the forest primeval. The murmuring pines and the hemlocks
Bearded with moss, and in garments green, indistinct in the twilight,
Stand like Druids of old, with voices dead and prophetic,
Stand like harpers hoar, with beards that rest on their bosoms,
Loud from its rocky caverns, the deep-voiced neighboring ocean
Speaks, and in accents disconsolate answers the wail of the forest.

This is the forest primeval; but where are the hearts that beneath it
Leaped like the roe, when he hears in the woodland the voice of the huntsman?
Where is the thatch-roofed village, the home of Acadian farmers,
Men whose lives glided on like rivers that water the woodlands,
Darkened by shadows of earth, but reflecting an image of heaven?
Waste are those pleasant farms, and the farmers forever departed!
Scattered like dust and leaves, when the mighty blasts of October
Seize them, and whirl them aloft, and sprinkle them far o'er the ocean.
Naught but tradition remains of the beautiful village of Grand-Pre.

Ye who believe in affection that hopes, and endures, and is patient,
Ye who believe in the beauty and strength of woman's devotion,
List to the mournful tradition still sung by the pines of the forest;
List to a Tale of Love of Acadie, home of the happy.

* * * * * * * * *

Handout:

PLEUILLES - BUCKWEAT PANCAKES

Pleuilles are a speciality of Madawaska and are not found anywhere else in Acadia. There are spelling variations (ployes, plogues, ploughes). They are a buckwheat crepe or pancake whose preparation and appearance vary greatly from the ordinary pancake, and they usually accompany the main meal as a bread substitute. The pleuilles can, however, be eaten as a dessert with molasses or maple syrup.

1 cup flour 1 cup buckwheat flour 2 tsp. baking powder	Sift together in large bowl. Dilute with cold water (from tap), but leave very thick, about consistency of cake batter.
boiling water	Pour boiling water over mixture until it is thin enough to pour on griddle (usually spooned - 3 Tbs. batter = 1 pleuille) beating all the time.
(salt, butter)	Add 1 tsp. salt, beat to mix. Let stand for several minutes while you prepare the griddle or skillet. If using electric skillet, turn heat as high as it will go.
	Spoon mixture on griddle forming round cakes about 4 inches in diameter. Cook until the top is completely dotted with "eyes". Do not turn. LIft from griddle and butter.

Soupe à la baillarge (BARLEY SOUP)

This soup is a vegetable-meat soup which has different names in different regions. Sometimes it is called Soupe du dimanche (Sunday soup); Soupe à toutes sortes de choses, Soupe à n'importe quoi, Soupe à l'orge; Soupe au barle, Soupe à la baillarge (a combination of barle and orge = baillarge), or simply Soupe aux légumes. In any case it was always considered as a grosse soupe as it was a complete meal in and of itself and it was eaten especially at noon on Sunday at the return from Mass. It was usually made on Saturday to be reheated on the back of the stove on Sunday while the family attended Mass because the soup's flavor improved with the reheating. In recent years people use beef stew meat to make it, but formerly it was always made with salt pork.

1 soup bone (beef hock preferred)
1/4 cup cold water
Salt, pepper, and spices
2 chopped onions
1/2 cup of dried vegetables
  (peas, beans)
1/2 cup barley

4 cups of raw vegetables
   cut into small pieces
      carrots
      turnips
      green beans
      peas
      chopped cabbage
      shell beans
      corn on the cob or cut
potatoes peeled and whole
pieces of corn on cob
carrots in large sections
turnips in large sections

Wash the meat and put it in a large kettle with cold water. Bring to a boil and skim until the broth is clear. Add salt, pepper, spices and onions. Cook slowly for 1 hour.

Add beans, dried peas, barley after having washed and soaked them for 1/2 hour. Let simmer 1 1/2 hours.

Add all fresh vegetables. Let cook 1 hour more. Just before serving, remove the meat, whole vegetables, and those in large chunks. Serve the soup first, followed by the meat with the potatoes and vegetables.

"Soupe à la baillarge" from La Cuisine traditionnelle en Acadie, Editions Internationales Alain Stanké.

"Le pêcheur Acadien"
(Ode à la mer)
Paroles et musique: A. T. Bourque

1. La mer est mon domaine, je suis fils de Breton
A l'océan que j'aime, j'adresse ma chanson,
J'adresse, j'adresse, j'adresse ma chanson.
O mer belle et sublime dans ton immensité,
A toi ce chant cet hymne, pour louer ta beauté
O mer belle et sublime dans ton immensité,
A toi ce chant cet hymne, pour louer ta beauté

Refrain
Roule et chante ô vaste océan,
Berce, berce-moi sur ton sein,
Chantons la vie et l'agrément
Du fier pêcheur du gai marin.
Filant sur l'onde amère,
Le matelot vogue gaiement
Sans craindre la colère
Et la fureur des élèments.
Chantez, chantez là, gais matelots,
Filez sans crainte bravant les flots,
Chantez, chantez là gais matelots,
Filez sans crainte bravant les flots,
Chantez, chantez, là gais matelots,
Chantez, gais matelots.

2. Berce dans ma nacelle, faible jouet des flots
Jamais crainte mortelle, ne trouble mon repos
Ne trouble, ne trouble, ne trouble mon repos
Au ciel que je regarde, veille le Créateur,
Du danger il me garde, ce Dieu mon protecteur,
O mer belle et sublime dans ton immensité.
A toi ce chant cet hymne, pour louer ta beauté.

"Le Réveil de l'Exilé"
Légende et Mélodie de A. Robichaud

1. Un pauvre déporté de la vieille Acadie,
Un soir d'automne assis sur un rocher désert,
Tout tremblant par le givre et pleurant sa patrie
Repassait en esprit ce qu'il avait souffert,
Songeant à ses foyers, ses parents et ses proches
Regrettant sa maison, ses guérets et son pré,
Le temple du village et le doux son des cloches
Il s'étend sur la pierre et s'endort épuisé.

Refrain
O chère Acadie, bien souvent de ton sol je vois,
Et la belle prairie, et les côteaux et les grands bois,
L'étoile bénie, me guidera vers la patrie,
J'irai voir encore mon bien, mon trésor.
J'irai voir ma chère Acadie.

2. La nuit était tombée un repos bienfaisant
Vint lui faire oublier un moment sa détresse
Bientôt il s'éveilla sous le souffle puissant
De la brise des mers. O suprême allégresse,
L'Etoile de la Vierge, aux moments de l'aurore,
Apparut à ses yeux puis lui parlant tout bas:
"Tu me verras un jour ornant le tricolore;
Entonne avec espoir l'Ave Maris Stella."

"La Fleur du Souvenir"

A.T. Bourque

1. Ce n'est q'une rose flétrie,
Mais toujours bien chère à mon coeur,
Une humble fleur de l'Acadie,
Que je conserve avec bonheur,
C'est au pays d'Evangeline,
Qu'elle s'épanouit autrefois
Sur le penchant d'une colline
Que protégeait un beau grand bois.

Refrain
Petite fleur, rose éphémère,
Tu vis le jour au pays de Grand-Pré,
Ici sur la rive étrangère,
Tu me parles d'une doux passé.
Ici sur la rive étrangère,
Tu me parles d'un doux passé.

2. Un jour, il m'en souvient encore,
J'allais partir pour d'autres cieux,
Hélas c'était la sombre aurore
De l'exil de jours malheureux.
Mais alors une voix bien chère
Me dit: "Prenez ce souvenir"
La plus belle fleur de la terre,
Qu'elle embaume votre avenir.

"Evangeline"

Paroles et musique: A. T. Bourque

1. Je l'avais cru ce rêve du jeune âge,
Qui souriant m'annonçait le bonheur,
Et confiante en cet heureux présage,
Mes jeunes ans s'écoulaient sans douleur.

Il est si doux au printemps de la vie,
D'aimer d'amour les amis de son coeur,
De vivre heureux au sein de la Patrie,
Loin du danger, à l'abri du malheur,
Loin du danger, à l'abri du malhaur.

Refrain
Evangeline, Evangeline, tout chante ici,
Ton noble nom
Dans le vallon, sur la colline,
L'écho répète et nous répond:
"Evangeline, Evangeline!"

2. Qu'ils étaient beaux ces jours de notre enfance,
Cher Gabriel, au pays de Grand-Pré,
Car là régnaient la paix et l'innocence,
Le tendre amour et la franche gaieté;
Qu'ils étaient doux, le soir sous la charmille,
Les entretiens du village assemblé;
Comme on s'aimait! Quelle aimable famille,
On y formait sous ce ciel adoré!
On y formait sous ce ciel adoré!

LE FAIT FRANCO-AMERICAIN

Collaboratrice: Anne G. Kempers
Waterville High School
Waterville, Maine

Auditoire: Les étudiants d'un cours de français avancé

Temps Requis: Une à dix semaines. Ce qui suit représente le programme d'un cours de dix semaines. On peut en extraire au besoin ce qui s'adaptera assez facilement à un cours de français avancé.

But: De faire apprécier aux étudiants la culture et l'héritage des franco-américains de la Nouvelle-Angleterre.

Objectifs: L'étudiant arrivera à mieux comprendre, parler, lire et écrire la langue française.

L'étudiant arrivera à mieux apprécier la culture, l'héritage, l'histoire et la littérature des des franco-américains de la Nouvelle-Angleterre.

L'étudiant pourra mieux comprendre les différences entre le parler dit standard et le langage des franco-américains de la Nouvelle-Angleterre.

Introduction:

Se donner la tâche de former un programme de travail de dix semaines de classes dans une école secondaire, sans être certain des connaissances des élèves, de leur intérêt à la matière, et tout en se rendant compte des interrumptions continuelles de la journée scolaire, doit être l'action soit d'un(e) dérangé(e), soit d'un(e) martyre volontaire! Il vaut mieux considérer le tout comme expérience pédagogique. En tout cas, tous apprendront quelquechose... et les élèves et le professeur.

On devrait profiter de tous les moyens dont on dispose pour faire de la "propagande"--donc, avant la première classe je ferai étalage, d'affiches, d'articles et de photos qui traîtent du fait franco-americain. Pendant la sixieme semaine, je changerai l'étalage en y affichant la collection "grenouille" (frog power!)

Il faut noter ice que vingt-cing élèves se sont inscrits au cours.

La première semaine:

lundi: (Pas de classes; fête nationale des ouvriers)

mardi: Introduction générale, explication du programme de dix semaines, distribution de "contrats de travail" (voir à la page 134),d'une liste de projets (voir à la page 135 et 136) et de la bibliographie (voir les pages 154 à 157). Question à considérer: "Qu'est-ce qu'un franco-américain?"

Devoirs: *Quiet Presence*, p. 72 (dernier paragraphe) -p. 78.

mercredi: Discussion de la lecture; conférence du professeur. (les élèves vont apprendre à prendre de bonnes notes)

Sujet de conférence: Un bref aperçu de l'histoire des franco-américains et des acadiens de la Nouvelle-Angleterre. (voir les pages 151, 152, 153)

jeudi: Ecouter une bande magnétique: Napoléon Marcou, qui parle de son enfance au "petit Canada" de Waterville au début du siècle.

Discussion-leçon: les francos à Waterville.

Devoirs: révision des notes, préparer une petite épreuve.

vendredi: Epreuve (15-20 min. maximum) sur l'histoire présentée en classe (voir à la page 140); distribution des livres, *Jim*; lecture, en groupe, de l'introduction du livre.

Devoirs: *Jim*, ch. 1, 2, et commencer une liste personnelle du vocabulaire de ce livre.

La deuxième semaine:

lundi: Rendre les épreuves; explication, si nécessaire; discussion des chapitres lus et du vocabulaire; lecture du troisième chapitre en classe.

Devoirs: *Jim*, chapitres 4 & 5.

mardi: Discussion des chapitres 4 et 5; lecture orale du sixième chapitre en classe;

Le professeur vérifie les listes de vocabulaire. (voir à la page 141).

Devoirs: chapitre 7.

mercredi: Discussion et révision des chapitres 1 à 7; faire jouer en classe une partie de la cassette de *Jim*;
Devoirs: révision générale; préparer une épreuve (chapitres 1 à 7).

jeudi: Epreuve *Jim* (voir à la page 143)commencer en classe à formuler des questions pour les interviews de franco-américains de Waterville.
Devoirs: lire un chapitre de *Quiet Presencee*. En choisir un parmi les chapitres 1 à 19 (sauf les chapitres 5 et 10) afin de pouvoir faire une comparaison à l'interview de *Jim*.

verdredi: Ecouter quelques interviews de l'année passée; terminer le choix de questions pour les interviews, y établir un ordre logique (si possible, le professeur peut en faire des multi-copies pendant que les élèves écoutent les interviews). Voir le modèle des questions à la page 138.

La troisème semaine:

lundi: Discussion des chapitres 8 et 9.
Devoirs: finir le livre.

mardi: Discussion générale et finale.
Devoirs: révision finale, préparer l'épreuve II.

mercredi: Epreuve *Jim* (voir à la page 144).

jeudi: *Post mortem* de l'épreuve; distribuer les matériaux du *Ethnic Heritage Program*.
Discussion: "Que veut dire *famille*?"
Devoirs: lire l'article *"Famille,"* p. 1-5 (paragraphe 2) du *Ethnic Heritage Program*.

vendredi: Discussion: questions sur le texte; finir le texte en classe.
Devoirs: interview avec un franco-américain.

La quatrième semaine:

lundi: Prendre les cassettes des élèves (on peut toujours espérer que quelques-uns les auront finies en avance); explication et discussion de l'arbre généalogique (voir à la page 73); écouter de la musique acadienne.
Devoirs: lire l'article "Traditions" de *Ethnic Heritage Program*.

mardi: Discussion de "Traditions," en faire une comparision avec ce qu'on fait en famille a Waterville.
Devoirs: lire page 43 de L'Album Culturel.

mercredi: Discussion du texte, des traditions, des plats tradionnels; commencer à faire les projets d'un repas franco-américain qui aura lieu à la fin du programme; distribution des livrets de recettes (Kempers-Maltais, Your Franco-American Heritage)

jeudi: Le folklore: discussion et recherches individuelles en classe de récits folkloriques tirés de:
Notre Album Culturel
D'la Boucane
Ti-Jean
Les Acadiens
Je Voyage en Nouvelle-Angleterre, ("le Goglou", p. 36).
Distribution des copies de proverbes, devinettes, métaphores, etc. de Notre Album Culturel.
Devoirs: continuer les recherches, travailler à compléter l'arbre généalogique.

vendredi: Vision du film, Ti-Jean; écouter quelques interviews de cette année.
Devoirs: finir les arbres généalogiques.

La cinquième semaine:

lundi: Prendre les arbres généaloguques; lire et écouter "Vision d'Enfant" de Normand Dubé (p. 14) dans Un Mot de chez nous; écouter quelques poèmes de William H. Drummond; discussion du folklore.

mardi: Rédaction, en classe, d'un des sujets suivants;
a) Une comparaison des expériences des Franco-américains: Jim, la personne dont j'ai lu l'interview dans Quiet Presence, et celle que j'ai interviewée.
b) Le folklore franco-américain, mes impressions et mes réactions.

mercredi: Classe de récupération: exercises de grammaire (selon le besoin), correction des rédactions, etc.
Devoirs: article "Jeunesse" (Ethnic Heritage Program).

jeudi: Discussion de "Jeunesse" (est-ce vraiment ainsi?).
Devoirs: article "L'Eglise" (Ethnic Heritage Program).

vendredi: Rendre les rédactions corrigées et notées; discussion et traduction de "L'Eglise"; explication de la Corporation Sole (peut-être comme projet individuel d'élève).

La sixième semaine:

lundi: "L'Enseignement" (Ethnic Heritage Program) en classe: lecture, explication, discussion.
Devoirs: finir "L'Enseignement"

mardi: Discussion: l'influence de l'Eglise et le rôle de l'enseignement dans la vie des franco-américains, surtout à Waterville.

mercredi: Rédaction en classe; choix de sujets:
a) Votre réaction personnelle à l'influence de l'Eglise.
b) Les résultats d'un "sondage" sur le niveau d'enseignement des membres de ma famille.
c) Un aperçu sur l'histoire de l'enseignement des franco-américains à Waterville.
(Voir aussi le modèle d'une épreuve à la page 146.)

vendredi: Faire une vision de magnétoscopes (si possible):
Les Trois Anges
Franco-File (épisode)
Un Jacques Cartier Errant

La septième semaine:

lundi: (pas de classe, fête nationale)

mardi: Rendre les rédactions corrigées et notées; commencer l'étude de la poésie franco-américaine; distribuer à chaque élève une copie de Mathias Barnabé, Poète franco-américain de G. Chabot; le professeur en fait la lecture en classe.
Devoirs: lire les poèmes suivants de Normand Dubé: "Mon Lot" dans Au Coeur du vent (p. 20), "Pour Définir deux mots" dans Au Coeur du vent (p. 32) et "Un Problème" dans La Broderie inachevée (p. 27).

mercredi: Discussion et lecture orale des poèmes; en écouter l'enrégistrement sur cassette par Robert Paris; lire en classe: "Quand on a cinq ans" de Rosaire Dion-Lévesque et "Tonoeil" de N. Dubé dans Un Mot de chez nous (p. 43) et "Un et Le" de N. Dubé dans La Broderie inachevée (p. 30).

La septième semaine: - continued

jeudi: Etude de la grammaire en se servant d'exemples tirés des poèmes: pronoms possessifs, articles définis et indéfinis, deux pronoms complémentaires.

Devoirs: exercices de grammaire (selon le besoin) de *Lire, Parler et Ecrire*.

vendredi: Corriger les exercices en classe.

Epreuve de compréhension orale: écouter "La Boîte métallique" lu par Robert Paris (*Poésie*, sur cassette) et répondre aux questions (voir l'épreuve à la page 147).

Devoirs: lire les poèmes suivants de N. Dubé: "L'Erable" dans *Un Mot de chez nous* (p. 12), "Deux Tiges dans un plat" dans *Un Mot de chez nous* (p. 10) et "Galettes" dans *Au Coeur du vent* (p. 15).

La huitième semaine:

lundi: Lecture orale des poèmes; discussion.

Devoirs: lire les poèmes suivants de N. Dubé: "Les Odeurs d'une omelette" dans *La Broderie inachevée* (p. 22), "Tourments sur une moto" dans *Un mot de chez nous* (p. 40) et "Libération" dans *Un Mot de chez nous* (p. 77).

mardi: Lecture et discussion des poèmes; distribuer les copies des poèmes écrits par les élèves de la vallée du fleuve St. Jean, dans *Créativité, Initiative, Résultat: poètes, journalistes, écrivains...*

mercredi: Travail écrit en classe sur un des sujets suivants:

a) Faites l'analyse d'un autre poème de Dubé.

b) Ecrivez un poème original.

(voir aussi le modèle d'une épreuve à la page 147).

jeudi: *F.A.R.O.G. Forum*: lecture en groupe, ensuite chacun choisira un article qui l'intéresse.

Devoirs: finir la lecture de l'article commencé en classe.

vendredi: Rapport oral (de 3 à 5 min.) sur "ce que j'ai lu, pourquoi, mes conclusions, etc."

Devoirs: lire l'article "L'Assimilation" (*Ethnic Heritage Program*)

La neuvième semaine:

lundi: Finir les rapports; discussion de "L'Assimilation."
Devoirs: lire l'article "La Vie économique," (*Ethnic Heritage Program*).

mardi: Discussion : lecture en classe de "La Vie économique."
Devoirs: lire "La Politique," (*Ethnic Heritage Program*).

mercredi: Discussion de "La Politique." par rapport à la situation à Waterville.
Devoirs: faire une liste des sociétés (religieuses, sociales, politiques, etc.) des franco-américains de Waterville. Consulter l'article "Sociétés" (*Ethnic Heritage Program*).

jeudi: Discussion générale de la vie sociale à Waterville.
Devoirs: travail individuel sur le projet.

vendredi: Classe de récupération: grammaire, selon le besoin; travail individuel.

La dixième semaine:

lundi: Prendre les projets individuels (sauf ceux qui feront partie du repas de la dernière classe); dernière consultation avec le professeur avant de les rendre; travail individuel.

mardi: (pas de classes, élections nationales)

mercredi: Les débouchés qui s'offrent à la personne bilingue: discussion et présentation par le professeur; lecture de *Ti-Jean et Colette*; présenter des exemples de franco-américains de Waterville qui ont profité de leur connaissance du français.
Devoirs: révision générale; préparer l'épreuve.

jeudi: Epreuve: Le Fait franco-américain (voir à la page 148).

vendredi: Repas franco-américain avec de la musique franco-américaine; discussion du programme: sa valeur, ses qualités, ses défauts, ce qu'il faut changer, ajouter, etc.

Commentaires:

1. Les listes de vocabulaire des élèves continueront pendant toute la lecture de Jim, peut-être pendant tout le terme. 2. Ces jours où il n'y a pas de devoir indiqué, l'étudiant doit travailler à un des projets. 3. Les rédactions seront d'une page minimum, et de deux pages maximum. La grammaire et le contenu seront notés. On donnera à l'étudiant l'occasion de refaire le travail. 4. Menu suggéré pour le repas traditionnel: du pain français avec des crotons; des tourtières variées;des fèves au lard; de la fougère, des plogues, du lait(de la salade (du café pour le prof.), de la tarte au sucre. 5. C'est beau, mais il reste à voir si c'est possible!

Programme de Travail

Chaque élève doit compléter toutes les activités, à l'exception de celles indiquées par "#",quisont facultatives. Les activités indiquées par des astérisques sont celles qui figurent à déterminer la note finale, et elles seront notees. Un élève qui complète tout le travail obligatoire d'une manière satisfaisante (ou meilleure), recevra une note de "B" ou de "C" selon le degré de satisfaction. Pour obtenir "B+" il faut completer deux activités facultatives supplémentaires (d'une manière satisfaisante) et pour gagner "A", quatre activités supplémentaires, tirées de trois groupes différents.

Histoire

_____ discussion
_____ *épreuve

Jim

_____ lecture orale
_____ discussion
_____ liste de vocabulaire
_____ *épreuve I
_____ *épreuve II

Poésie

_____ lecture orale
_____ discussion

Héritage ethnique

_____ discussion
_____ *épreuve finale

Grammaire

_____ pronoms possessifs
_____ deux pronoms complémentaires

Travail oral

_____ *rapport: FAROG Forum
_____ #récite d'un poème

Projets

_____ *interview
_____ *arbre généalogique
_____ *projet individuel
_____ #autre projet individuel
_____ #(projet)

Rédactions

_____ *choix: comparaison, Jim, interview, Quiet Presence
_____ #ou-- le folklore franco-américain
_____ *choix: a. l'Eglise: réaction personnelle
_____ # b. sondage: niveau de formation
_____ c. aperçu historique
_____ *choix: a. analyse d'un poème
_____ # b. poème original

Comprénshion orale

_____ *passion de dimanche
_____ #interview de 1979 (Poncelet)
_____ #la Boîte métallique

Projets

Cette liste n'est pas du tout complète, mais elle est destinée à vous inspirer et à vous suggérer quelques idées comme sujets d'étude. Choisissez un projet qui vous intéresse et que vous pensez pouvoir bien réussir.

1. Préparation d'un plat traditionnel (il faut en donner la recette aussi)

2. Rapport écrit d'un livre. Ce travail se fait en français, selon la formule donnée. (voir à la page 137).

   A. Choix de livres en anglais:

Ducharme, Jacques	Shadow of the Trees
Drummond, William H.	Poetical Works
Hareven, Tamara	Amoskeag
Hendrickson, Dyke	Quiet Presence
Kerouac, Jack	Maggie Cassidy
	The Town and the Country
	Visions of Gerard
	On the Road
Longfellow, Henry	Evangeline
Chassé, Paul (ed.)	Les Arts et la Littérature de la Nouvelle-Angleterre
Ringuet	Thirty Acres
Robichaud, Gérard	Papa Martel
	Apple of His Eye
Seton, Anya	Smouldering Fires

   B. Choix d'oeuvres en français:

Chabot, Grégoire	Un Jacques Cartier Errant
Crépeau, Georges	Bélanger, ou l'Histoire d'un Crime
Cyr, Marguerite	Notre Album Culturel
Dugas, Donald	Journal d'un Skidoo
Galenbert, Pierre-Jean	Les Assassins du Nord
Gallant, Melvin	Ti-Jean

   (Tous les livres sont à trouver soit à l'école, soit chez le professeur, soit à la bibliothèque municipale.)

3. Rédactions/rapports sur un des sujets suivants:
   A. Les franco-américains de Waterville (histoire, traditions).
   B. Les acadiens
   C. L'affaire "Corporation Sole"
   D. Quelques franco-américains célèbres de Waterville

3. E. Les noms français de Waterville (name-change patterns).
   F. Sujet de votre choix.

4. Développer un "historique franco-américain" de Waterville, en consultant avec M. Napoléon Marcou.

5. Ecrire des poèmes originaux.

6. La musique franco-américaine (ou les danses).

7. Faire un programme de diapositifs sur Waterville, ville franco-américaine.

8. Sujet de votre choix (avec l'approbation du professeur).

Formule pour faire le compte-vendu d'un livre

1. L'auteur:
2. Le titre du livre:
3. La date de publication:
4. De quelle époque historique s'agit-il?
5. Dans quelle region (ville) se passe l'intrigue de l'histoire?
6. Quelle sorte de livre est-ce? (un roman, de la poésie, des contes, une pièce de théâtre, etc.)
7. Est-ce que la lecture de ce livre vous a aidé à mieux comprendre les franco-américains?

   Comment (ou) pourquoi pas?

8. Voudriez-vous lire un autre livre du même auteur?
9. Croyez-vous que l'auteur voulait vous faire une leçon ou illustrer une morale? (laquelle?) Ou bien est-ce qu'il ne faisait que raconter une bonne histoire?
10. Qu'est-ce qui vous a plu dans le livre?
11. Qu'est-ce qui vous a intéressé le moins?
12. Qui sont les personnages principaux de l'histoire? Faites-en une liste et expliquez un peu leur importance et les relations entre chacun.
13. Faites un bref résumé de l'intrigue. Notez les points qui ont une importance dans notre étude du fait franco-américain. Répondez au verso.

Questions à poser pendant un interview

Ecoutez attentivement les réponses qu'on donne à vos questions. Ensuite, soyez certains que la question qui suivra est logique.

Le début

Avez-vous toujours habité à Waterville?
(Si la réponse est non:)
Où êtes-vous né(e)? --au Canada?
--dans quelle partie du Canada?
A quelle âge êtes-vous venu(e) aux Etats-Unis?
avec qui? seul(e)?
Pourquoi êtes-vous venu(e) à Waterville?
Depuis combien de temps habitez-vous ici?

La jeunesse: Quand vous étiez petit(e):...

Quel était le travail de votre père? --de votre mère?
Quelle langue est-ce qu'on parlait chez vous, à la maison: français ou anglais?
Etes-vous allé(e) à l'école? --jusqu'à quel âge ou à quelle classe?
Est-ce qu'on parlait français ou anglais à l'école?

Le travail

A quel âge avez-vous commencé à travailler?
Quel travail avez-vous fait?
Combien d'heures par jour (ou par semaine) avez-vous travaillé?
Combien d'argent avez-vous gagné par jour? (ou par semaine?)
Quels autres travaux avez-vous faits plus tard?
Avez-vous travaillé (et habité) dans d'autres villes? lesquelles?

Les voyages

Avez-vous beaucoup voyagé?
Etes-vous retourné(e) ou allé(e) au Canada? souvent? de temps en temps?
Avez-vous de la famille au Canada? --dans d'autres états?

La famille

Gardez-vous des traditions franco-américaines en famille? Pouvez-vous donner des exemples?
Avez-vous des enfants? Combien? Quel âge ont-ils?
des petits-enfants (si la question convient) -- Combien? Leurs âges?

La famille - continued

Ou habitent-ils? Parlent-ils français? Le comprennent-ils?

Les voyez-vous souvent?

Comparaisons (pour ceux qui sont venus de Canada)

À votre avis (opinion) quels sont les puls grandes différences entre la vie canadienne (québécoise) et la vie américaine--aujourd'hui et (ou) quand vous êtes venu ici... Avez-vous eu des problèmes d'adaptation? --de langue? --de nourriture? etc.

Les franco-américains
Épreuve sur l'histoire

I. Dites si le sens de la phrase est vrai ou faux.

1. Les franco-américains ont gardé leur langue plus longtemps que la plupart des autres groupes ethniques.
2. Beaucoup des franco-américains ont immigré aux Etats-Unis par bus.
3. La primogéniture est un système agricole.
4. On peut trouver de descendants des acadiens en Louisiane aujourd'hui.
5. Les acadiens sont venus ici avant les québécois.
6. Les franco-américains se sont distingués dans la vie politique américaine depuis très longtemps.
7. Les acadiens ont dû beaucoup voyager avant de trouver une région où ils ont pu s'établir en permanence.
8. La "Vallée" se trouve au Nouveau Brunswick.
9. Le Québec est une très bonne région pour l'agriculture.
10. Les canadiens sont venus ici surtout pour travailler dans l'industrie de construction.

II. Choisissez le mot ou l'expression qui complète le mieux la phrase.

Beauce
Biddeford
Bucksport
Grand Trunk
Petit Canada

église
fleuve
langue
moulins
traditions

économiques
religieuses
1755
1837
1920

1. Beaucoup de franco-américains de Waterville ont toujours de la famille dans la région de _________.
2. Les immigrés qui sont venus par train ont suivi généralement les routes du _________.
3. Au XIXè siècle, les québécois sont venus aux Etats-Unis pour des raisons politiques et ________.
4. Avant 1950, les franco-américains s'intéressaient presque seulement à leur foyer, à leur travail et à leur _________.
5. "Qui perd sa_________ perd sa foi!"
6. Le Grand Dérangement a eu lieu en ________.
7. Le quartier franco-américain d'une ville s'appelait souvent le "_______"
8. La majorité de franco-américains sont venus aux Etats-Unis pour travailler dans des _______.
9. Le quartier franco-américain d'une ville se trouve généralement près du _______.
10. Une ville du Maine qui n'a pas une population importante de franco-américains est ________.

Jim
Vocabulaire (Chaptres 1-60)

Adjectifs
ardu
aucun
beurré
chanceux
doux, douce
fier, fière
pénible
pire
sauf, sauve

Adverbes
ainsi
asteur
(en) dehors
icitte
tellement
tout à coup

Prepositions
hormis
malgré
sauf

Noms
la belle-mère
la boucane
le, les bois
la bûche
le bûcheron
les chantiers(m)
le charretier
le chemin de fer
le ciel
le coton
le croton
le dégel
le diable
la drave
l'étage(m)
le feu
la fièvre
les filatures(f)
le foyer
la fumée
l'habitant
l'incendie
le lard
le lendemain
le morceau
le moulin
la nouveauté
l'oeil(m)
l'ouvrage(m)
la patate
la pelle
la poêle
les pompiers(m)
le régime
les restants(m)
la scierie
le secours (au secours!)
les soins (m)
le souvenir
la sueur
la tâche
le toit
le tuyau
l'usine (f)

Verbes
adoucir
agir
ateler
attirer
bâtir
battre
brûler
chauffer
courir
dégeler
déménager
dévorer
dresser
emmener
entourer
étouffer
(se) fier à
flâner
geler
ignorer
lécher
mâcher
se noyer
oublier
pelleter
périr
poursuivre
renfermer
ressentir
rouler
(se) sécher
traîner
tremper

Jim
Vocabulaire (Chapitres 7-11)

Adjectifs
lointain
ensoleillé
gratuit

Préposition
par

Adverbes
auparavant
ailleurs

Verbes
s'installer
sonner
siffler
grancer
beugler
durer
s'étendre
encombrer
entreprendre
se reposer
bercer
se plomber

Noms
le cirque
l'espèce(f)
le terrain
la gare
la cloche
la vapeur
le(s) frein(s)
le déchargement
le vacarme
le bord
la selle
le gratte-ciel
la gravelle
la pique
la roche
la crainte
la charrette
le côte
la brique
le dortoir
le bruit
la glaise
le concierge
les souhaits(m)
la grange
le pépère

Jim
Épreuve I

I. Vocabulaire, Ch. 1-6
Copiez le mot qui ne va pas avec les deux autres.

1.	atteler	flâner	charretier
2.	chauffer	morceau	poêle
3.	renfermer	se noyer	périr
4.	asteur	étoile	maintenant
5.	croton	patate	tuyau
6.	moulin	usine	pelle
7.	malgré	bûche	chantier
8.	ouvrage	foyer	tâche
9.	toït	étage	rouler
10.	boucane	tellement	fumée

II. L'Histoire, Ch. 1-7
Répondez par des phrases complètes en français.

1. Où est-ce que Jim a passé les premières années de sa vie?
2. A quel âge a-t-il commencé à travailler--et où?
3. Quel genre de travail a-t-il fait?
4. Qu'a-t-il fait quand la famille est venu à Waterville? (où a-t-il travaillé?)
5. Combien d'heures par jour, et combien de jours par semaine a-t-il travaillé?
6. A quel âge a-t-il quitté sa famille (pour toujours)?
7. Dites pourquoi il est parti. (Donnez deux raisons).
8. Qu'est-ce qu'il a fait le soir, aux chantiers?

Jim - Épreuve I - continued

9. Pourquoi se trouvait-il à Augusta ce jour de printemps?

10. Quel travail a-t-il fait au cirque?

Jim
Épreuve II

I. Choisissez le mot qui s'accorde avec la définition.

1. Là où on va pour prendre le train.
2. Une voiture tirée par des chevaux.
3. Balancer un enfant pour l'endormir.
4. --qui se trouve à une distance.
5. Ce qui cause de s'arrêter.
6. La peur.
7. Un grand bâtiment.
8. Des petits morceaux de rocher.
9. Le sommet d'une montagne.
10. Décider de commencer à faire quelquechose.

bercer
la crainte
la charrette
entreprendre
les freins
la gare
le gratte-ciel
la gravelle
lointain
la pique
siffler
les souhaits
le vacarme

II. Dites si le sens de la phrase est vrai ou faux.

1. Jim aimait voyager.
2. Il est resté dix ans avec le cirque.
3. Il a quitté le cirque à cause d'une querelle avec une autre charretier.
4. Pendant un temps il a travaillé pour l'état de New Hampshire.
5. Il s'est acheté des chevaux.
6. Il a travaillé sur les routes.
7. Il est devenu spécialiste en dynamite.
8. Il a aussi travaillé dans un moulin à papier.
9. Il s'est marié avac une femme canadienne.
10. Il aimait travailler.
11. Son dernier travail était celui de propriétaire d'un hôtel.

Jim - Epreuve II - continued

12. Il y avait un petit garçon dans la famille où il a passé ses dernières années.
13. Jim aimait les animaux.
14. Quand Julien Olivier l'a interviewé, Jim avait du mal à entendre.
15. Les franco-américains se disent "bonjour" pour "au revoir."

III. Ecrivez un paragraphe de cinq ou six phrases sur un des sujets suivants.

1. Jim a fait toutes sortes de travail. Voyez-vous un ordre logique de succession dans ses travaux, ou pensez-vous qu'il errait de lieu en lieu par hasard. Expliquez votre réponse et donnez des exemples.

2. Il a passé plusieurs années avec le cirque. Résumez, brièvement, cette période de sa vie. Comment a-t-il commencé a travailler avec le cirque, quel travail a-t-il fait, où l'a-t-il fait, où et quand a-t-il quitté le cirque.

3. Jim semble avoir été une personne assez solitaire. Y a-t-il quelqu'un dans l'histoire qui a eu de l'influence sur sa vie? Qui? Comment? Quand?

L'Eglise et l'enseignement
Epreuve

I. Choisissez la réponse correcte--indiquez par la lettre.

1. Le travail d'un prêtre (des français en Amérique) est--- a) plus b) aussi c) moins... exigeant (difficile) aujourd'hui que pendant les premières années au nouveau monde.
2. La Corporation Sole était... a) une société d'assurances franco-américaine b) une moyen employé par l'evêque pour contrôler l'argent des paroisses c) une association sociale des franco-américains catholiques.
3. Amadée Proulx est un... a) acteur b) éditeur c) évêque... franco-américain.
4. Les movements pour empêcher les groups ethniques d'avoir des écoles dans leurs propres langues ont commencé... a) avant b) pendant c) après--- la Première Grande Guerre.
5. La plupart des enseignants dans les écoles paroissiales étaient... a) religieux b) laïques c) français.

II. Choisissez le mot ou l'expression qui complète bien la phrase.

1956
1972
analphabète
blasphémant
Boston
français
Le Messager
La Sentinelle
Portland
religieuse

1. Le premier franco-américain élevé au rang d'évêque est à _______.
2. Le journal francophone qui luttait contre les décisions de l'évêque Msgr. Hickey s'appelait ______.
3. La plupart des écoles paroissiales sont fermées depuis ___________.
4. Une personne qui ne sait ni lire ni écrire est considérée _______________.
5. Une punition qui doit paraître ridicule aujourd'hui, c'est quand on donnait des "détentions" aux élèves qui parlaient en ________ pendant les récréations.

La poésie franco-américaine
Epreuve

Répondez aux questions par des phrases complètes en français.

1. Qu'est-ce qui cause le problème de l'aîné (dans "L'Odeur d'une Omelette)?
2. Quelle fête célèbre-t-on?
3. Croyez-vous que la mère comprend son fils? Expliquez pourquoi.
4. ("Moto") Quel son le poète aime-t-il?
5. Croyez-vous qu'il parle d'une seule tournée ou de l'habitude de partir à moto?
6. A votre avis, pourquoi aime-t-il ses tournées à moto?
7. ("Libération") Est-ce probablement une histoire vraie ou une fable? Expliquez votre résponse.

La Boîte métallique
Epreuve

Dites si le sens de la phrase est vrai ou faux.

1. C'est un mémoire de la jeunesse du poète.
2. L'enfant a perdu son manteau.
3. Il n'était pas complètement honnête.
4. La boîte était magique.
5. La mère était trop occupée pour écouter l'enfant.
6. Il y avait de l'argent dans la boîte.
7. Il y avait aussi des vêtements.
8. La mère a trouvé ce que l'enfant voulait.
9. L'enfant a eu une déception.
10. La famille n'était pas riche.

Le Fait franco-américain
Epreuve finale

I. Répondez à huit (8) des questions suivantes en français. Vous pouvez vous servir de vos notes, vos livres, etc. si c'est nécessaire.

1. De tous les poèmes que nous avons lus, lequel préférez-vous, et pourquoi? Nommez aussi celui que vous n'avez-pas aimé.
2. Quelle est une des traditions que les franco-américains ont gardé longtemps--une tradition qu'on ne voit pas chez les "anglos."?
3. Pourquoi est-ce que les franco-américains n'étaient pas toujours contents de l'hiérarchie catholique dans la Nouvelle-Angleterre?
4. Nommez deux "personnages" ("phantômes") du folklore franco-américain et décrivez-les.
5. Pourquoi est-ce que l'on peut considérer l'histoire de Jim comme l'histoire des franco-américains en général?
6. Croyez-vous que le FAROG Forum sert bien comme la "voix" des franco-américains de la Nouvelle-Angleterre? Expliquez pourquoi ou pourquoi pas.
7. Quelle sorte de travail est-ce que la plupart des immigrants franco-américains ont fait quand ils sont arrivés aux Etats-Unis?
8. Qu'est-ce que c'est que le Grand Dérangment (dispersion)?
9. Nommez quatre villes ou régions dans le Maine où il y a une population importante de franco-américains.
10. Donnez deux raisons pourquoi beaucoup de franco-américain ont changé leur nom quand ils sont venus aux Etats-Unis. Donnez aussi deux exemples de noms qui ont changé.

II. Répondez à la question "Qu'est-ce que c'est qu'un franco-américain?" par un minimum de cinq ou six phrases en français. Expliquez vos opinions et vos conclusions.

Nos Poètes

Sommeil

Le sommeil est sympathique
Celui qui sommeille passe sa
saison supérieurement.
Le passage dans un sommeil
est superbe.
Comme on sourit, s'il sommeille
ensuite son sombre est très
souvent heureux.
La vie stagnante d'une personne
somnolente
est la suprème vivacité sur la terre.

D. Jones

Il arrive...

C'est le nouveau temps d'hiver
Les enfants jouent dans la belle neige.
La boucane sort de la cheminée
Noël arrive bientôt.
C'est le temps des promenades au traineau
Tout le monde est enroulé dans des couvertures
Les nuits sont très froides
Noël arrive bientôt.

Les châtaignes se rôtissent sur un feu ouvert
Les enfants garnissent l'arbre de Noël
Les gens ont fait leurs achats
Noël arrive maintenant.

T. Cyr

Le gardien

Le gardien de but
Très fier, très majestueux,
Il se tient là. . .
En attendant
Le ballon! Le ballon!
Le gardien a sa chance
IL PLONGE!
Il le rate.

C. Welch

Nos Poètes - continued

Les Saisons

Le printemps, plein de croissance,
Partout où nous regardons
Il y a la beauté de renaissance.

L'été, plein d'excitation,
Chaque heure que nos écoutons
Il y a le son du rire.

L'automne, plein de couleur,
Chaque fois que nos respirons
Il y a l'odeur du pays boisé.

L'hiver, plein de tranquillité,
Tous les jours que nous vivons
Il y a le sentiment de compréhension.

J. Boone

La Vie en Nature

La vie est toujours rapide et confusante
dans les rues- - -les automobiles,
les maisons, et les individus- - -
les vieilles personnes, les jeunes personnes,
toutes sortes de personnes.
Il y a trop de bruit en ville
Mais,
    à la campagne,
        il n'y a pas de bruit, pas
trop de personnes- - -
la vie n'est pas trop rapide
à la campagne,
    il y a une solace- - -
un sentiment de joie et de
liberté
la nature
    est la plus belle
        chose du monde.

M. Thombs

Notes du professeur
Les migrations de Québec à la Nouvelle-Angleterre.

Pourquoi
- A. au Canada:
  - 1. problèmes politiques (1837)
  - 2. population
  - 3. problèmes agricoles
  - 4. primogéniture
- B. aux Etats-Unis:
  - 1. nouvelle industrie
  - 2. besoin d'ouvriers, à cause de la migration internale vers l'ouest

Quand: 3-4 vagues d'immigration
- A. 1940: après la révolte de 1837
- B. 1860: Guerre civile: conscription de soldats (achat de remplacements, besoin d'ouvriers)
- C. 1980-1900: industrie/mauvaises récoltes, pauvreté
- D. 1920: pour travailler dans les "moulins"

Comment:
- A. à peid, à cheval, en voiture
  - 1. la route Kennebec (de Beauce à Waterville)
  - 2. via Winooski, Vermont.
  - 3. vers la Vallée St. Jean par Québec-est
- B. Grand Trunk R.R. (n.b. ce sont les seules immigrants qui sont venus en train ou à pied.)

Ou
Qui
- A. généralement dans des villes particulières: un membre de la famille est venu d'abord, a trouvé du travail et un logement, puis il a envoyé chercher les autres. Souvent tout un groupe d'un seule village est venu s'établir dans la même ville américaine.
  - par exemple: beaucoup des francos à Waterville viennent des mêmes villages de la Beauce (region au sud de Québec)
- B. la plupart sont venus de la campagne, pas des villes canadiennes
  - 1. movement rural-urbain
  - 2. attraction des salaires et du travail qui se termine a une heure certaine (à la ferme, il ne finit jamais)--désire d'avoir de l'argent dans les mains
- C. ils se sont établis dans des quartiers près des usines--en général près du fleuve dans des "petits Canadas"
  - 1. isolation physique et figurative de la population anglophone/ mais très près les uns des autres.
  - 2. développement d'une vie particulière: foyer/travail/église sans relations hors du groupe francophone.

Les migrations de Québec... continued

N.B. C'est le seul groupe qui est venu avec l'idée de rentrer à la patrie (riche, bien entendu) on se considérait des "French Canadians" (on était ici en transit, seulement) jusqu'à 1920, au moins, quand la plupart commencait à se soir comme des franco-américains avec l'intention de rester aux E-U.

Les Acadiens

N.B. C'est un groupe très différent des autres franco-américains, nom qu'on donne surtout à ceux qui viennent du Québec

les acadiens viennent, en général, du Nouveau Brunswick et de la Nouvelle Ecosse

A l'origine, ils sont venus de Normandie et de Bretagne, et ils étaient des marins et des pêcheurs, tandis que les habitants du Québec étaient, généralement, des agriculteurs qui venaient des régions intérieures de la France.

Histoire des acadiens

Cette partie du Canada a été conquise par les anglais bien avant le Québec (par des soldats du Maine et du Massachusetts, qui luttaient pour l'Angleterre)

1755 le Grand Dérangement (qui fait penser aux actions des nazis envers les juifs)

les familles séparées, envoyées dans toutes les régions des colonies anglaises en Amérique: Nouvelle-Angleterre, Virginie, Louisiane

-- regroupement graduel, des voyages de retour dans la région de Fredericton, N.B., établissement de fermes, etc.

-- après la Révolution Américaine: "invasion" des Tories américains, qui ont chassé les acadiens de Fredericton--ils ont suivi le fleuve St. John vers le nord--et enfin se sont établis dans la Vallée du St. John, et ont fondé "la République de Madawaska" (sur les deux côtés du fleuve)

Histoire - continued

-- "Aroostook War, 1849--sont devenus des citoyens américains mais n'ont pas reconnu ce fait jusqu'en 1969 quand ils ont envoyé les premiers représentants à la législature du Maine.

-- la plupart qui sont venus à Waterville sont venus au XXè siècle, et sont venus de la "Vallée" quelques-uns du Nouveau Brunswick ou de la Nouvelle Ecosse.

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FRANCO-AMERICAN STUDIES: AN INTERDISCIPLINARY APPROACH

Contributing Teacher: James W. Searles
Director of Curriculum Development
Hyde School
Bath, Maine

Target Audience: Secondary students

Time Frame: Variable, depending on the usage made of the materials developed and the number of suggested activities undertaken.

Goal: To develop self-awareness among students by prompting an examination of their own cultural heritage through the understanding of a culture that may or may not be their own, that of the Franco-Americans of Maine.

Introduction:

This unit suggests several directions that Franco-American studies can take including strategies for the development of a grant proposal and recommendations for involving the local community into the activities of an ethnic studies project.

I. Origin and Philosophy of Program

Since September, 1977, Franco-American Studies have been an integral part of the Hyde School curriculum. As part of the preparation-for-life concept on which our school was founded in 1966, Hyde has stressed that its diverse student population study their population roots as a way of developing strong self-awareness. When one considers that our student population of 220 comes from at least 20 different states and represents at least a dozen different ethnic, racial and religious groups, developing this kind of program is no small feat.

As our school program grew to include Community Action activities outside the gates of Hyde in the mid-70's, we felt that studying the Franco-American culture around us would be an interesting way to investigate the Franco-American story and, simultaneously, to teach a principle central to our school philosophy that well informed people should strive to understand the cultures of those ethnic groups who share their community with them.

II. Early Projects (1977-1978): Evangeline Ballet

Our first project started out as a modest venture. We decided to create an "Evangeline" ballet for our performing arts traveling production "America's Spirit."

We adapted a ballad entitled "Acadian Driftwood" from a version performed by the rock group "The Band." This ballad, which contains a French chorus, tells the Evangeline saga. Dance instructors choreographed a modern ballet to accompany the words of the song.

To understand the Acadian experience in more depth, we decided to contact local Franco-Americans who could tell us about the Acadian tradition and teach us some authentic music to help us understand the message behind the Evangeline story. With the help of senior citizens in Brunswick and the Cushnoc Club senior citizens' group in Augusta, we were exposed to countless songs from "La Bonne Chanson" as well as quadrilles and stories about Franco-American life. Father Guillmette from St. John's Parish in Brunswick was very helpful with background information.

Field Trips

1. St. John's Church, Brunswick, Maine. Father Guillmette gave us a tour and explained the importance of small contributions of the parishioners in the development of the church and the story of Christ as depicted in the stained-glass windows.
2. Tour of the Bates Mill in Lewiston. This activity captivated our students, who were given the opportunity to talk to workers.

Soirée Franco-Américaine

Armed with a bigger program than we had anticipated, we decided to make plans for a special Franco-American evening on May 24, 1978, to pull this information into a workable format. By May 24, 1978, we were ready to produce not only an Evangeline ballet with Cajun music but also a reproduction of a "kitchen breakdown" complete with quadrille and "chansons à répondre." Our French 3 and French 4 classes adapted a French Canadian short story from the Contes chrétiens entitled "Pipette" into a 45-minute play with lines in both French and English. (See end of unit).

The special feature of this "Soirée franco-américaine" was a buffet of Acadian, Franco-American, French Canadian and Cajun food prepared by our Franco-American school chef, Mr. Bob Masse of Brunswick. Faced with expanding old family recipes to serve 500, Mr. Masse worked with students and faculty to plan the menu.

Our tickets were sold out two weeks in advance. The event was well received and attended by Franco-American community leaders from Lewiston, Augusta, and Brunswick. A review of the evening was written by Lucille Dubé and published in L'Unité.

III. Ethnic Heritage Studies and Dodge Foundation Grants

Due to the positive response to our Franco-American evening and the Acadian-Evangeline section of our touring "America's Spirit" show, we applied for grants to undertake a dissemination of materials project from the Ethnic Heritage Studies Division, Office of Education, HEW and the Geraldine R. Dodge Foundation.

Awarded both these grants in 1979, we set out to interview 50 senior citizens in southern Maine, most of them living in Augusta. From these interviews we contracted to produce and disseminate the following materials:
(1) a student-written story about Franco-Americans in the area based on the experiences of the people interviewed and (2) an original 30-minute dramatic musical about Franco-Americans in Maine, videotaped for use in schools and potentially for distribution to network television.

A. Personnel

To conduct the special project just outlined, we started with a class of 25 students who signed up for the course. The class met during a regularly-scheduled academic period and was given full-credit status. When it came time to stage the musical, we added 20 more students to the cast. Four students joined the production from Brunswick High School as an extracurricular activity. We received part-time help from two dance and technical arts teachers. Three students worked on the book material full-time. Eight advisory council members checked our material for accuracy and helped us write the script.

B. Methodology

Prior to conducting interviews, students read about Franco-American history and attended lectures and discussions on these topics. They prepared interview questions in advance.

It took at least one-half hour for students and interviewees to warm up to each other. We quickly learned that we did not have enough background about the culture to know what to ask about in depth. Kids tend to be satisfied with brief answers like "Our families got together to sing and dance at New Year's." We had to teach them how to probe for more detail and bring out the deeper culture.

Interviews in French went very slowly and were generally too hard for the students to appreciate. These worked best when another Franco-American or faculty member helped translate, giving the students the momentum to continue. Therefore, we conducted most of these interviews in English. The Franco-Americans were happy to accommodate, often making the interviews a combination of French and English.

C. Performing Arts Methodology

We divided our show format into three sections: Life in Canada; Work in the Mills; and Family Life. When we needed a song and could not find a traditional one to adapt, we wrote our own. One of the latter category, "Quittons pour mieux vivre," became the title of the show. The Franco-Americans on our Advisory Council worked with us on our pronunciation.

D. Guest Speakers

During the year we had three speakers who helped our students get an overview of Franco-American history and issues: Mr. Maurice Violette, author of The Franco-Americans; Mr. Dyke Hendrickson, author of Quiet Presence; and Mr. Ludger Duplessis, UMO graduate student actively involved in Franco-American issues in New England. Mr. and Mrs. Gerard Levesque sponsored a special jig and quadrille workshop for our musicians and dancers at the Knights of Columbus Hall in Augusta.

E. Student Involvement

Morale was high throughout the project. We involved the kids at all levels of decision-making throughout the project. Several students gave up vacation time with family to write the book.

F. Dissemination Plans

In the winter of 1981, we will be sending flyers to school systems throughout New England announcing our 30-minute videotape which will be available at the Maine State Library in Augusta, Maine. A sample copy of our student-written book will be included with the flyer.

G. Theatrical Performance

As part of our performing arts touring program, we are preparing a 45-minute dramatic musical show which could be presented to French and social studies classes or at school assemblies. Our students and faculty could present workshops for students and teachers interested in undertaking ethnic studies projects. The cost of this show/workshop is $500 plus expenses. Maine schools may receive up to 33 1/3% reimbursement of total expenses since our performing arts program is approved by the Maine Council for the Arts and Humanities.

Pipette

On l'appelait Pipette. C'était un gars qui avait horreur du travail. Il était paresseux comme pas un. Il vivait chez son père, sans rien faire de ses dix doigts.

Un matin, le vieux, qui en avait assez de le voir flâner à longueur de journée, lui dit:

- Pipette, tu es capable de travailler! Va-t'en!

Pipette ne dit pas non, mais il demanda:

- Vous allez tout de même me donner quelque chose, avant que je prenne la route.

Le père, qui avait des biens, ne refusa pas et chercha dans sa bourse. Il en sortit plusieurs pièces d'argent et les tendit à son fils qui les glissa prestement dans une de ses poches.

Après quoi, il salua son père d'un geste de la main et prit la route.

Il marcha un certain temps puis, l'appétit le tiraillant, il se rendit dans une auberge, prit place à une table et commanda un plantureux repas.

Notre Seigneur, en ce temps-là, parcourait les routes du monde, en compagnie de saint Jacques.

A leur tour, ils s'arrêtèrent dans la même auberge. Ils s'installèrent à la table voisine de Pipette et se restaurèrent en engageant la conversation avec lui.

Le dîner achevé, ce fut Pipette qui régla la note.

Il en fut ainsi dans plusieurs auberges, si bien qu'un matin, le garçon se trouva sans un sou. Il avait tout dépensé.

Il entra dans une boutique pour acheter un peu de nourriture avec les derniers deniers que, par miracle, il avait retrouvés au fond d'une de ses poches.

Son pain sous le bras, il quitta la ville, suivit un sentier qui le conduisit dans une petite forêt. Il prit son pain, le rompit en deux pour en manger un morceau, quand il rencontra une vieille connaissance, le bon saint Jacques.

Celui-ci, souriant, lui dit:

- Bonjour, Pipette! Tu manges?

- Eh oui. As-tu faim, saint Jacques?

- Oui, Pipette, j'ai faim!

Le garçon prit son couteau de poche et coupa une tranche de pain qu'il tendit à son compagnon.

- Mange!

Peu après, les deux amis se séparèrent et Pipette, reprenant la route, rencontra un peu plus loin Notre Seigneur.

- Bonjour, Pipette! lui lança celui-ci.

L'interpellé eut un geste de surprise puis un large sourire illumina son visage.

- Quelle joie de te retrouver!

- Tu es en train de manger?

- Oui! Et toi, Notre Seigneur, tu as faim?

Notre Seigneur répondit:

- Oui!

Pipette coupa une tranche de son pain et la tendit à Notre Seigneur.

Puis ils se séparèrent, allant chacun de son côté.

Pipette reprit la route et marcha, marcha pendant des heures et des heures.

Dans le bois, plus loin, il rencontra à nouveau Notre Seigneur qui, cette fois-là, etait accompagné du bon saint Jacques.

Ils le saluèrent et lui dirent:

- Mon pauvre Pipette, je parie qu'il ne te reste rien!

- Hé oui, il ne me reste rien. Je suis aussi pauvre qu'un rat d'église.

Le bon saint Jacques déclara:

- Nous te connaissons bien, Pipette, tu as bon coeur et tu es généreux. Pour te remercier de ta bonté, je voudrais te faire un don.

- Un don! Quoi donc?

- Oh, c'est un tout petit don!

- Qu 'est-ce que c'est?

- Une simple baguette!

- Une simple baguette?

- Oui, mais cette baguette n'est pas ordinaire. Toute ce que tu souhaiteras, elle te le donnera! Tiens, la voici!

Pipette s'en saisit et la glissa dans sa poche, prestement.

Notre Seigneur lui dit:

- Et moi, qu'est-ce que tu veux que je te donne?

- Est-ce que je sais? marmonna le garçon visiblement embarrassé.

Le bon saint Jacques lui murmura discrètement à l'oreille:

- Demande le Paradis à la fin de tes jours, c'est Notre Seigneur!

Pipette, impatient, répliqua:

- Laisse-moi donc tranquille, le Paradis, je le gagnerai quand je pourrai, comme les autres!

Et le bon saint Jacques d'insister:

- Demande le Paradis!

Notre Seigneur renouvela sa demande:

- Que vais-je te donner?

- Écoutez-moi donc, je sais ce que je vais vous demander! Oui, un jeu de cartes qui me fera gagner quand j'en aurai ainsi décidé!

Notre Seigneur lui remit le jeu de cartes demandé.

Avec sa baguette, Pipette se construisit une belle et confortable demeure, dans une région calme et tranquille. Il y vécut fort bien, des années et des années.

Un beau jour, le bon Deiu se dit:

"Ah cà, nous avons oublié Pipette."

Notre Seigneur s'étant souvenu de son ami, fit venir la Mort et lui dit:

"Va quérir Pipette!"

La Mort aussitôt obéit. Elle descendit sur terre, frappa à la porte de l'intéressé. Elle le salua:

- Bonjour, Pipette!

- Bonjour! Qui es-tu?

- Je suis la Mort!

- Et qu'est-ce que tu viens fiche ici?

- Ce que je viens fiche, comme tu dis? Eh bien, je viens te chercher! Cela fait un bon bout de temps que tu es sur la Terre!

Pipette était fort perplexe. Il fit remarquer:

- Tu ne m'as pas averti, tu me prends au dépourvu. Je n'ai pas la barbe faite!

Et il ajouta:

- Je vais me raser. Pendant ce temps, va dans l'arbre qui se trouve devant la porte et remplis-moi ce panier de fruits. Nous les mangerons ensemble en chemin!

La Mort, prenant le panier, se mit à grimper dans l'arbre. Lorsqu'elle fut dans les branches, Pipette prit sa baguette et fit le souhait suivant:

- Que la Mort reste collée dans cet arbre tant qu'elle ne renoncera pas à m'emporter!

Constatant qu'elle était prisonnière, qu'elle ne pouvait sortir de là, la Mort déclara:

- Ne me retiens pas, Pipette, et je te laisserai libre!

- C'est bon, réplique Pipette, tandis que la Mort redescendait à terre en faisant plutôt piteuse figure. File d'ici au plus vite et ne reviens pas avant longtemps!

A son retour, la Mort dit au bon Dieu:

- S'il faut aller le chercher, c'est vous-même qui vous en chargerez! Il m'a fait monter dans son arbre et j'ai bien failli ne plus en descendre!

Ainsi, Pipette vécut encore un nombre respectable d'années. Puis, un jour, le bon Dieu dit à la Mort:

- Sais-tu qu'on a oublié Pipette!

- Je ne veux pas aller le chercher! protesta la Mort.

- Puisque la Mort ne veut pas y aller, il faut envoyer le Diable!

Le Diable s'en fut et arriva chez Pipette.

- Bonjour, Pipette!

- Bonjour, toi! Qui es-tu?

- Je suis le Diable et je viens te quérir!

- Tu viens me quérir! Mais pourquoi ne pas m'avoir averti? Je ne suis pas bien habillé. Il faut que je me change! Prends place sur cette chaise!

Pipette, ce disant, désigna de la main sa plus belle bergère.

Le Diable prit place et Pipette s'en fut dans le cellier chercher du bois, du beau bois bien sec, qu'il plaça dans l'âtre. Assis devant ce gros feu qui le brûlait, le Diable protesta:

- Attention, Pipette, tu me brûles! Tire-moi de là!

Pipette, au contraire, le poussa plus près du feu, plus près encore. Il faisait si chaud que les orteils du Diable rougirent. Le visage crispé de douleur, il se mit à hurler:

- Lâche-moi, Pipette, tu me brûles!

Mais l'autre le poussa, une fois encore!

- Retire-moi de là, Pipette!

- Je te retirerai quand tu m'auras promis que jamais je n'irai dans ton enfer!

Le Diable lui assura qu'il aurait la vie sauve.

Tant et si bien que Pipette devint un vénérable vieillard.

Un jour, Pipette en eut assez d'être de ce monde. Certes, il y avait bien vécu et cela pendant un bon nombre d'années. Mais ça n'avait que trop duré et il s'en était rendu compte, finalement.

Il fit venir près de lui tous ses amis et ceux qui se prétendaient tels. Il leur distribua tous ses biens, sans rien oublier.

Après quoi, il se fit enterrer. Et lorsqu'il fut enterré, il mourut.

Et quand il fut mort, il s'en fut frapper à la porte du Paradis.

- Saint Pierre, dit-il suppliant, ouvrez-moi la porte!

- Qui est là?

- C'est moi, Pipette!

Le bon Dieu, mis au courant, dit:

- La Mort n'a pas pu t'emmener. Je ne peux te laisser entrer au Paradis! Va-t'en voir le Diable, je te donne à lui. Présente-toi à l'entrée!

Pipette s'en fut et se présenta aux portes de l'Enfer.

- Hé, Diable, ouvre-moi la porte!

Le Diable, s'étant approché de la porte, tendit l'oreille et damanda:

- Qui est là?

- C'est moi, Pipette!

- Oh, malédiction, c'est Pipette! rugit le Diable, effrayé.

- Ouvre-moi la porte!

- Décampe d'ice, Pipette, je ne veux pas de toi dans mon enfer, tu m'as causé trop de tourments!

Et voilà Pipette qui prit le chemin du retour, vers le Paradis. Il frappa:

- Écoutez-moi donc. Il faut bien que je couche quelque part. Le Diable, en enfer, ne veut pas de moi. Ouvrez-moi la porte, bon saint Pierre!

- Tu sais bien que le bon Dieu ne veut pas!

- Oh, laissez-moi me cacher derrière la porte. Il faut bien qu'à pareille heure j'aille quelque part!

Saint Pierre se laissa fléchir et permit à Pipette d'entrer. Celui-ci se tassa derrière la porte et ne bougea pas.

Au bout d'un moment, Pipette sortit ses cartes et, s'adressant à un autre assis sur une petite bûche près de lui, lui demanda:

- Veux-tu jouer aux cartes avec moi?

- Aux cartes, bien volontiers, mais quel sera l'enjeu?

- Jouons place pour place!

Il jouèrent ainsi trois parties que Pipette gagna. Il se retrouva assis sur la petite bûche.

Près de lui, un autre était assis sur une chaise. Il lui demanda:

- Hé, l'ami, on s'ennuie ici, qu'est-ce que tu dirais d'une partie de cartes?

- Comment jouer aux cartes ici?

- J'en ai!

- Quel est l'enjeu?

- Jouons place pour place!

Les trois parties furent jouées et gagnées par Pipette. Il se retrouva assis sur la chaise.

Tout le temps qui suivit, Pipette l'employa à jouer aux cartes.

A celui qui était assis près du bon Dieu, Pipette demanda:

- Veux-tu jouer aux cartes?

- Comment jouer aux cartes?

- Rien de plus simple. C'est place pour place!

Ils jouèrent donc et, comme on s'en doute, grâce aux cartes magiques, ce fut Pipette qui gagna encore.

Et le voilà assis à la place toute proche du bon Dieu.

Il se pencha vers celui-ci et lui proposa:

- Bon Dieu! Bon Dieu! Que dirais-tu d'une partie de cartes avec moi?

- Écoute, Pipette, tu es bien là, restes-y!

PIPETTE

SCENE 1

(As our play opens, Pipette is not inspired to do his chores.)

Mere: (Elle entre, fâchée, regardant impatiemment autour d'elle)
Pipette! --(Regarde partout) Pipette!
Henri, à son mari qui commence à boir le moment qu'elle entre.
Où est ton fils?

Henri: (le père) Je ne sais pas, ma chérie! (ivre, sarcastique)

Mère: Ah!! Tu ne sais rien, comme toujours. Ton fils, Henri, il tient de toi. Paresseux. Paresseux. Je lui demande de paître des poules; il ne le fait pas. Je lui demande de hacher le bois; il ne le fait pas. Il ne fait rien! Rien!
Où est ce bon à rien? (Le voyant dormir dehors) Ah! te voilà!

Pipette: Oui, maman. (Il se réveille lentement)

Mère: Lève-toi, bon à rien!
Paîts les poules, avant que je te donne un coup de pied.

Pipette: Plus tard, maman, plus tard. J'ai à dormir. Je vais danser ce soir! Les filles n'aiment pas les garçons fatigués, n'est-ce pas?

Mère: (devenant enragée) J'ai assez de tes excuses.
Tu es bien capable de travailler mais tu es paresseux comme ton père. Ton père (elle devient sarcastique), qui était si gentil et charmant quand il m'a épousée, tu tiens exactement de lui.

Pipette: Oui. Je le sais. Je suis fier de lui.

Mère: Fier!!! (Elle le frappe) Fier!!! Alors, va-t'en: J'ai assez de toi. Prends tes vêtements et va-t'en! (Elle part... Pipette va pour partir... Revient)

Pipette: (Prêt à partir) Maman, est-ce que je peux avoir de l'argent?

Mere: Ah!!! (Elle le chasse) (Le père lui jette une pièce d'argent. (La mère frappe le père.)

SCENE 2

(Money in hand, our hero seeks his fortune in a tavern.)

(Pipette entre dans l'auberge. La foule est très active. Beaucoup de conversation.)

Pipette: (à la serveuse). Une bière, s'il vous plaît, mademoiselle. (Il commence à jouer aux cartes avec Léon. Dieu et St. Jacques, s'assoient et commandent du pain.) (à Dieu et à St. Jacques): Bonjour. Je m'appelle Pipette et je viens de St. Antoine. Heureux de faire votre connaissance. You look as though you've been travelling.

Dieu: Yes, we've just finished travelling around the world.

Pipette: Autour du monde! Incroyable! Où allez-vous maintenant?

Dieu: Nous sommes en train de retourner au Paradis - chez nous.

Pipette: Paradis? Paridise. (Sarcastiquement) Well, at least that explains those funny robes you're wearing. (Tout le monde rit) You guys could pass for two angels.

St.Jacques: C'est Dieu.

Léon: Ah--si vous êtes Dieu, est-ce que je peux avoir votre autographe? (Tout le monde est choqué par Léon)

Pipette: Puisqué vois êtes notre Seigneur, why are you only eating bread?

Dieu: We're out of money and we're headed back to heaven now.

St.Jacques: Oui, c'est notre dernière arrêt.

Pipette: Mais, nous ne pouvons pas vous laisser retourner au paradis sans manger! Ce n'est pas poli! (La foule est d'accord avec Pipette) Garçon--de la viande, des fruits, du pain--pour notre Seigneur!

Dieu: C'est très gentil de votre part. Je n'oublierai pas votre générosité.

Serveuse: (elle revient avec le sac). Je m'excuse. Who is going to pay for this? (Elle donne le sac à Pipette)

Pipette: Ça fait combien?

Serveuse: Ahhh (elle calcule) $10.00!

Pipette: Est-ce que $20.00 suffit? Keep the change.

(Toute la foule fait de grands yeux)

(Dieu et St. Jacques partent, le sac à la main; tout le monde soupire et commence à parler)

Du vin pour tout le monde!

(on commence à chanter "Chevaliers de la table ronde")

Pam: Vous êtes beau. Voulez-vous m'acheter un peu de vin?

Mary Lee: Et moi aussi, j'ai soif.

Mary: Et moi aussi, mon petit choux.

SCENE 3

(What will happen to our hero now?)

(Pipette se réveille--les effets d'une nuit blanche visible. St. Jacques et Notre Seigneur entrent et le regardent.)

Dieu: Bonjour, Pipette. Ça va aujourd'hui?

St.Jacques: Ahh, Pipette. Ça va bien? (sarcastique)

Pipette: Ahh--ma tête; mon estomac!

St.Jacques: Oh--ton haleine!

Dieu: You had quite a night, eh Pipette?

Vous êtes-vous bien amusé?

St.Jacques: Il me semble que vous vous êtes bien amusé!

Pipette; Ohhh--mon Dieu. I had so much money et le vin--tant de vin! Il y avait tant de jeunes filles--partout!

Et la musique--oh--ma tête!

Oh--my money! (se rendant compte que son argent lui a été volé)

Dieu: Ne vous inquiétez pas. Nous sommes ici pour vous aider.

St.Jacques: Oui, Pipette. Nous allons vous donner des cadeaux.

Seigneur: Yes. You were very generous in giving us a meal last night.

Pipette: Un instant. St. Jacques, qu'avez-vous dit?

Vous avez mentionné un cadeau?

St.Jacques: Yes, Pipette. Notre Seigneur et moi nous voulons vous remercier pour votre générosité à l'auberge hier soir.

Pipette: Générosité?... But what about the gift?
St.Jacques: Regardez. Le voici--une baguette extraordinaire.
Pipette: Une baguette? What do I want with a stick?
St.Jacques: Ce n'est pas simplement une baguette. C'est une baguette magique. It'll give you anything you desire.
Pipette: Vraiment? C'est magique. Merci bien!
Dieu: Et maintenant, Pipette, que voulez-vous que je vous donne?
Pipette: Hmmm. Laissez-moi y penser....
St.Jacques: Ask to go to heaven for the rest of your days. Don't you realize it's the Lord. No one hardly ever gets this chance.
Pipette: Paradis? Qui est-ce qui s'intéresse au Paradis? I'll get there anyway.
St.Jacques: Mais, mais... (Pipette interrompt)
Pipette: Ah ha! Je sais ce que je veux.
Dieu: Qu'est-ce que c'est?
Pipette: A deck of magic playing cards that will make me win whenever I want!
Dieu: Eh bien, si c'est bien ce que vous voulez. (Il les cherche) Les voici. My own personal deck. Especially good for gin rummy.
Pipette: Merci beaucoup. C'est exactement ce que je voulais!

(Les trois se séparent. Pipette admire ses cartes. St. Jacques commente à Dieu sur l'ignorance de Pipette.)

SCENE 4

(A hundred years have passed and with the help of his stick and cards, Pipette has kept his youth and become wealthy. Meanwhile, God begins to have second thoughts about giving away his cards. Dieu and la Mort are playing cards. Le Diable enters)

Dieu: Qu'est-ce que tu fais avec ces auréoles-là?
Le Diable: I took these halos from three naughty angels.
Dieu: Mais pourquoi alors?
Le Diable: Oh, they were drag racing with the flying nun.
Dieu: Donnez-moi ces auréoles. Who are you to judge my angels? (A la Mort) Stop laughing and deal. Cette fois, je vais gagner.
La Mort: Ah oui? Gin!
Dieu: C'est impossible! I used to win all the time.

Je n'y comprends rien!

Le Diable: Mon Dieu! Calmez-vous! Après tout vous êtes... The Lord.

La Mort: A propos, you used to beat me all the time. I guess it was those magic cards of yours. Dis donc, qu'est-ce qui est arrivé? Ne les as-tu pas donnés a quelqu'un quand tu étais sur la terre, il y a longtemps?

Dieu: Oui, mais for the love of...me (chuckles to himself) I can't remember (the Devil laughs) his name.

La Mort: (La Mort takes out a book and begins to page through it):

Un instant...je vais chercher...Um...Pepper, Pakistan, Pink...Pipette! Le voilà! Ah, oui, c'est ce voyage quand te étais accompagné de St. Jacques.

Dieu: Depuis combien de temps est-il sur la terre?

La Mort: Voyons! Dix ans...vingt ans...quatre-vingt ans--longtemps!

Dieu: Je croix que l'heure est arrivée. Va le quérir. Besides, I want my magic cards.

Le Diable: Oui, va le quérir--and don't forget the cards!

SCENE 5

(Pipette sitting lazily in a chair. La Mort knocks at the door. The doorman answers.)

L'Ouvreur: Oui, que veux-tu?

La Mort: Je viens chercher Pipette.

L'Ouvreur: (goes over to Pipette) There is someone at the door who wishes to speak with you, sir. I think he wants money.

Pipette: Oh! Dis-lui que j'ai déjà donné au bureau, ou quelque chose comme ça.

L'Ouvreur: Je regrette...he already gave at the office.

La Mort: Mais, je ne veux pas son argent. I am here to collect his soul for God. (The doorman gets scared and exits.) Ah, Pipette...te voilà!

Pipette: Qui êtes-vous and how did you get here?

La Mort: Ça ne fait rien. The fact of the matter is that I *am* here and have come to claim your soul for God.

Pipette: Oh, Mon Dieu! Not another Jesus Freak!

La Mort: Tu ne comprends pas, Pipette. I am a servant of the Lord.

Pipette: Oh, je comprends. Ça veut dire. Alors, que vous êtes (chokes)...DEATH!

La Mort: Oui, Pipette, je suis la Mort (Big Smile).

Pipette: Oh! Oh! Vous me prenez au dépourvu. I had so many plans...mais peut-être vous avez raison...I *have* lived a good life. Un... (voit la baguette). Mais, il est nécessaire que je me rase avant de partir. After all, I wouldn't want to arrive in heaven unshaven.

La Mort: Il faut nous dépêcher. The Lord is very impatient.

Pipette: D'accord. Oh, j'ai faim. Avez-vous faim? Vous avez l'air avoir faim. What about some fruit? Yes, some fruit. After all, we wouldn't want to arrive hungry, n'est-ce pas?

La Mort: Fruit? Quelle sorte de fruit? Well, maybe we could take a little fruit. After all, we don't get too much of that up there.

Pipette: Bon! Ecoutez. I've some onanges and pears in those trees over there. Prenez ce panier et remplissez-le. Je serai prêt en cinq minutes.

La Mort: D'accord. Don't take too long shaving!

Pipette: (Finds his wand) Death has come here just to get me. Now she can stay stuck in that tree!

La Mort: (Goes through the motions of being stuck) Pipette! Pipette! Au secours. Qu'on me libère! Qu'est-ce qui m'est arrivé? The Lord is waiting for us! We must get to heaven. Aide-moi!

Pipette: Heaven? Who wants to go to heaven? I'm having too much fun here on earth.

La Mort: Mais Dieu nous attend! We must leave right away! Let me down from the tree!

Pipette: The Lord? Who cares about the Lord? (thunder)

La Mort: Oh, mon Dieu! I'll do anything if you set me free!

Pipette: N'importe quoi?

La Mort: N'importe quoi!

Pipette: Si je vous libère, will you promise to go away and never come back?

La Mort: Quoi! C'est trop!

Pipette: Dommage! Aimez-vous ça dans l'arbre?

La Mort: Non, non, Ohh...Pipette, j'ai changé d'idée.

Pipette: Vraiment? Oui?

La Mort: Oui!

Pipette: Que la main droite de la Mort soit libre! (avec la baguette) Put your right hand over your heart and repeat after me. Je promets de retourner au Paradis and never to come back (la Mort répète, tombe de l'arbre et quitte--Pipette sourit et s'asseoit content.)

SCENE 6

(La Mort entre)

La Mort: Oh, mon Dieu. You would never believe what happened to me!

Le Diable: (riant) Je ne le croirais pas! Turkey!

La Mort: Ce garçon Pipette. Il est impossible!!! and I had the nerve to trust him. Il m'a donné un panier pour ramasser des fruits. Alors, j'ai pris le panier et j'ai commencé à grimper dans l'arbre quand il m'a fait coller dans l'arbre. And he wouldn't let me go. Finally I had to bribe him by promising not to bring him back with me. When he unstuck me, I fell out of the tree!

Le Diable: (rit) Sucker!

Dieu: Avez-vous emporté mes cartes magiques?

La Mort: Je viens de risquer ma vie pour quérir quelque bon à rien et tout ce à quoi vous pensez, c'est à vos cartes magiques.

Le Diable: Sucker!!!

La Mort: Ferme la bouche, you pointy-eared prune! If you're so great why don't you get him.

Dieu: Ça, c'est une bonné idée! Va le quérir, toi. I'm tired of playing cards with you anyway.

Le Diable: D'accord, Seigneur. A votre service. I always get my man.

SCENE 7

(Death walks down and stops to take off his horns and put on his costume. He picks up a plant and sprinkles sleeping powder on it...)

Le Diable: One sniff of this and he'll sleep all the way back to hell!!! Je l'aurai...HHAAA (Il frappe à la porte)

L'Ouvreur: Bonjour. Que voulez-vous?

Le Diable: Bonjour, j'ai une plante pour un...M. Pipette.

L'Ouvreur: Bon, merci. Je la lui donnerai.

Le Diable: S'il vous plâit. Il faut que je la lui donne moi-même.

L'Ouvreur: Un instant. Je vais le chercher. Pipette, il y a quelqu'un ici qui a une plante pour vous.

Pipette: Quoi? Qu'y a-t-il maintenant? Que voulez-vous?

Le Diable: M. Pipette. On vous a choisi pour participer à notre sondage.

Pipette: Je ne le crois pas. Can you believe this?

Le Diable: This is our newest of perfumed plants. We're taking a poll to see how many people like its fragrance. Si vous l'aimez, c'est à vous!

Pipette: Spécialement choisi? Moi???

(Pendant ce temps, l'ouvreur renifle la plante et s'énvanouit)

Pipette: Qu'avez-vous, imbécile? Est-ce cette plante? Qu'avez-vous fait?

Le Diable: (frustré) Peut-être un verre d'eau... (Pipette va chercher de l'eau)

Le Diable: Maudit! Now I'm going to have to resort to more drastic measures. (The Devil removes a small pitch-fork and horns from his briefcase; takes off his coat to reveal Devil's "D" on his shirt. Meanwhile, Pipette sees the devil's tail. The Devil sits in chair to the rear of room.... Pipette freezes him to the chair.)

Pipette: (off to the side of the stage) Que le Diable reste collé dans la chaise.

(Pipette enters with water; sees the devil; pretends to be surprised)

Pipette: A qui dois-je l'honneur de cette visite?

Le Diable: (tough guy image) Pipette. C'est l'heure! Allons! (Starts to get up, sees that he's stuck) Quoi? Qu'est-ce qu'il y a?

Pipette: Je suis hereux que te aimes rire. You devils think you're so sharp that you're really tacky. (il rit) You can't con an old con-man, Fou!

Le Diable: Qu'est-ce que tu fais? Laisse-moi tranquille! Je suis assis sur ma queue et ça me fait mal.

Pipette: Oh, mon pauvre diable! Vous avez mal à la queue! Let me relieve the pain. Let's find out if the old legend about the devil's being ticklish is true.

Le Diable: Oh, mon Dieu! Ne me chatouille pas....Laisse-moi tranquille!

Pipette: Si je te libère, tu t'en iras?

Le Diable: Mais, c'est impossible! If I let you go I'll lose face.

Pipette: Eh bien (recommence à le chatouiller).

Le Diable: Non, non. Je promets...je promets de m'en aller et de ne jamais revenir.

Pipette: Fou, va-t'en et ne reviens jamais.

SCENE 8

(Finally, bored by living a good life, Pipette wills his own death and makes the mistake of assuming that he will go directly to heaven.)

(Pipette va à la porte du Paradis et frappe.)

Pipette: Bonjour. Je suis arrivé! Qu'on ouvre!

St. Pierre: Bonjour. Vous avez une réservation?

Pipette: Une réservation?

St. Pierre: Oui, une réservation.... Qui êtes-vous?

Pipette: Je m'appelle Pipette. Death has something to do with my being here. I died when I got good and ready.

St. Pierre: Je ne vois pas Pipette sur ma liste (regardant sa liste).

Pipette: Laissez-moi entrer. Le bon Dieu me connait.

St. Pierre: Um.... Attendez un instant (quitte, retourne avec une liste). Ah ha!! Pipette. Vous voilà. Je ne peux pas vous laisser entrer. It seems that you offended God by the way you treated Death when he came to get you several years ago! Vous devez vous présenter au Diable!!

Le Diable: Entrez! (voit Pipette) Malédiction... (Il ferme vite la porte.) C'est Pipette! Décampe d'ici! Va-t'en!

(Pipette retourne au Paradis découragé)

Pipette: St. Pierre, veuillez me laisser entrer!
St. Pierre: Impossible!
Pipette: But you have to. The devil turned me down! Qu'est-ce que je vais faire? (se souvenant de ses cartes magiques et remarquant l'ennui des gens): A propos, St. Pierre, what do you do around here.
St. Pierre: Not much. On joue beaucoup aux cartes. I'm the gin rummy champion. I even beat God!
Pipette: Tu aimes jouer aux cartes?
St. Pierre: Oui.
Pipette. Well, since you can't let me in, how about playing me right here?
St. Pierre: Quel sera l'enjeu?
Pipette: Pas beaucoup. Disons...place pour place. My place for yours. (Il rit.)
St. Pierre: D'accord. But you'll never win. You've got a lot of brass to think you could beat a champ like me!

(They play. Pipette wins. As Pipette celebrates his victory, the devil takes away the magic cards and puts an ordinary deck in their place. The devil then returns the magic cards to God. After the transfer is completed, Pipette challenges God to a game of cards.)

Pipette: Bon Dieu! Bon Dieu! Que dirais-tu d'une partie de cartes.
Le Bon Dieu: Il y a longtemps que je cherche quelqu'un avec qui jouer une bonne partie de cartes. Et l'enjeu?
Pipette: Eh bien, pourquoi ne pas jouer place pour place?
La Bon Dieu: Gladly (they play and Dieu wins. Everyone is happy--Pipette is confused.)
Pipette: Mais...mais...je ne comprends pas. (He picks up the cards, looks baffled.) What happened? Ces cartes sont magiques.

(The following happens slowly and threateningly: le bon Dieu brings the magic cards out, St. Jacques brings the baguette out, La Mort enters tossing an apple up and down, Le Diable and St. Pierre close in also. Pipette shrinks in his seat with fear.) THE END! LA FIN!

Dieu: Venez, Pipette--Your Time Has Come

FRANCO-AMERICAN SHOW
PRAESIDIUM SCRIPT

I. IMMIGRATION TO MAINE SECTION

SCENE I: Mill office in Maine. John Adams, mill owner, and Silas McDougal, personnel manager, Adams sits at desk.

DIALOGUE:

Adams: McDougal, get yourself in here!

McDougal: What is it, Mr. Adams?

Adams: How many new employment applications did we get last week?

McDougal: Five, Mr. Adams.

Adams: Five! McDougal, do you realize we need at least 30 new workers just for the spinning room alone if we're going to build that new addition next year.

McDougal: I know, sir. But there aren't any more to be had. Labor's scarce these days. Farmers' sons and daughters don't want to leave home to work for mill wages, 'specially when they get more money by stayin' on the farm. Why, did you know that the goin' price of butter and eggs is higher than it's ever been before?

Adams: Of course, I know it! But what are we going to do?

McDougal: Send to Quebec for some more Canucks!

Adams: More Canucks! Did I hear you say more Canucks?!? This place is runnin' over with them already to say nothin' about all the Italians we had to bring in to lay the water lines and dig the sewers. What's the State of Maine comin' to, I'd like to know?

McDougal: Mr. Adams, I know these Canucks in the carding room. They tell me they can get us at least 50 workers from their country in Quebec. They tell me things are pretty bad up there, too many people, not enough land, not enough money. Might be a chance to get us some cheap help. Now if we was to give incentive, a chance for promotion, maybe..

Adams: McDougal, I like it. We'll make a mint!

BLACK

SCENE 2 Home of Alphonse and Alice Martin. They sit at a table as their 5 children sit on a bench with an old friend, Roland Gilbert.

DIALOGUE:

Gilbert: Alice, tu fais la meilleure soupe aux pois du monde! Elle est délicieuse!

Alice: Merci, Roland. Tu me flattes! Ce n'est pas beaucoup. I'm sorry we don't have more to offer you. With 7 mouths to feed and one more on the way and only two pigs, a cow and the chickens, we don't have much.

Alphonse: Ce n'est pas cela, Roland. If I hadn't cut my hand on the saw last year, I'd be back in the woods now and we'd have a little money comin' in. Je ne peux pas travailler à la drave, la main blessée comme ça!

Gilbert: What do you want to stay here for? Life's a lot easier in the United States. You could sell your farm and move down. Tu peux travailler au moulin, comme moi. Là tu gagneras $4.00 par semaine. That's four dollars a week, regular. Mill work isn't that bad. There's always food on the table. I think you'd like it there.

Alice: $4.00 a week! C'est incroyable. We haven't seen $4.00 cash in months.

Gilbert: Kids over 13 can work too for $2.50 a week, and even though it ain't legal, they'll take them as young as 10. Why, with your kids here, you could pull in $8.00 a week.

Alphonse: If we could make $8.00 a week, we'd make a killin' and come back to Canada in five years and buy a farm that doesn't have run down fields. A farm we've always wanted.

Alice: Alphonse, Je ne suis pas aussi certaine que toi. J'ai des ennuis. Moi, le Canada me manquerait et il y a beaucoup d'anglais dans le Maine. All English. How would we ever get along? Our children won't have many other French children to play with.

Gilbert: Ce n'est pas vrai, Alice. There are already thousands of French-Canadians working in the cities. Already there is a parochial school and

a big church. The priest and the sisters come from Quebec. They have eight grades, mass every day, and five masses on Sunday, all in French! You'd get along just fine.
(children are excited)

Alice: Alphonse, peux-tu le croire? It sounds too good to believe. Like a make-believe dream. For once, though, maybe our children will have shoes and plenty of food to eat.

Alphonse: We'll have to sell everything we've got - practically give it away.

Alice: But someday we'll come back....

Alphonse: And have the farm we've always dreamed of.
And make a better life for our children.

BLACK

SCENE 3: The Auction. It is pantomimed by 10 actors.
SONG: "QUITTONS POUR MIEUX VIVRE"
Solo vocalist begins. 2nd soloist joins him and sings solo on (cue): "so little..." and other vocalists join them on (cue): "Gather our bags..."
GRAPHICS: Spot on solc widens to include 2nd vocalist. During chorus, pantomime begins. Pantomime ends - focus back on vocalists, now 5. Pantomime depicts departing family sending goods to another family, packing up their goods and leaving.

SONG: "QUITTONS POUR MIEUX VIVRE"

Once the fields were rolling and green.
They made good homes for my sons
Now my family has no land to settle
No land to pass on.

So little food to give to my children
How can they grow strong?
My family, our home
Our family treasures
Now we must move on.

CHORUS:

Allons au sud à la nouvelle terre
Viens avec moi, bâtir notre avenir
Nous retournerons au Canada un jour
Mais asteur, quittons pour mieux vivre.
Mais asteur, quittons pour mieux vivre.

INTERLUDE:

Gather out bags for the Grand Trunk Railroad
Go down to the rivers of Maine
To work in the mills of cotton and paper
And earn a good wage.

Allons au sud à la nouvelle terre
Viens avec moi, bâtir notre avenir
Nous retournerons au Canada un jour
Mais asteur, quittons pour mieux vivre.
Mais asteur, quittons pour mieux vivre.

Allons au sud à la nouvelle terre
Viens avec moi, bâtir notre avenir
Nous retournerons au Canada un jour
Mais asteur, quittons pour mieux vivre
Mais asteur, quittons pour mieux vivre
Quittons pour mieux vivre
Quittons pour mieux vivre.

II. THE MILL SECTION

SCENE 1: NARRATION #1

Franco-American families came down from Canada in the early 1900's. What they were hoping for was a better way of life for themselves and their children. .The patron who went to Canada to tell them about all the jobs in the big mills made life sound easy after their hardships. A house for each family and money enough to save and return home someday. But the Franco-Americans soon learned $6.00 a week was barely enough to live on and by the time the Depression hit they had just about given up hope of returning to Canada. Instead they worked from sun-up to sun-down in the mills. They had to put up with foremen who worked them like slaves and machines that were so loud they could hardly hear themselves think. But in spite of their difficulties they took pride in their work and were grateful to have a job.

BLACK

SCENE 2:

SONG: "NU NAGE" 4 vocalists
There are no words to this song. The vocalists sing syllables to a tune. This type of singing was done by French Canadian women as they went about their work.
DANCE: Mill dance involving 16 dancers.
GRAPHICS: At the end of "Nu Nage," 10 dancers exit, lights dim and remaining 6 dancers perform:

SONG: "MARIE CAISSIE"
4 vocalists
DANCE: Mill Machine Dance. 6 dancers.

"MARIE CAISSIE - BI-BI BITEN"

C'est Marie Caissie bi bi biten
Qu'est allée veiller bi bi biten allaway
A l'est allée veiller bi bi biten
Chez Henerey bi bi biten allaway

Au matin d'la soirée bi bi biten
S'est mis à neiger bi bi biten allaway
A voulu s'en aller bi bi biten
De chez Henerey bi bi biten allaway

Derrière la bouillé bi bi biten
Elle s'est embourbée bi bi biten allaway
A l'a criée Faielle bi bi biten
Emmenez-moi des pelles bi bi biten allaway

A l'a crié Faielle bi bi biten
Emmenez-moi des pelles bi bi biten allaway
Ils ont courri vers elle bi bi biten
Avec toutes leurs pelles bi bi biten allaway

(MUSIC ALONE)
BLACK

SCENE 3:

SONG: "PUIS-JE CONTINUER"
Solo vocalist joined by
3 other vocalists.

"PUIS-JE CONTINUER?"

Live in a four room flat
Sleep in shifts
Stretch the money for soup and bread
Can I keep movin'?
Can I keep movin' on?

Lift and push on those big machines
Hear the metal pound
Thank the Lord for work each day
Can I keep movin'?
Can I keep movin'?
Puis-je continuer?

Le soleil se lève de bonne heure demain matin
J'en suis tanné
Mais il faut y rester asteur
Puis-je continuer?

GUITAR INTERLUDE

Le soleil se lève de bonne heure demain matin
J'en suis tanné
Mais il faut y rester asteur
Puis-je continuer?

HARMONICA INTERLUDE

Live in a four room flat
Sleep in shifts
Stretch the money for soup and bread
Gonna keep movin'
Gonna keep movin'
Gonna keep movin' on
Je continue
Je continue
Il faut continuer

III. THE FESTIVE SECTION

SCENE 1: NARRATION #2

Despite the hardships, the poverty, gruelling work and poor living conditions, the Franco-Americans retained a zest for life that transcended all hard times. This joy for living was centered in two institutions dear to all Franco-Americans: the church and the family. Most Franco-American families were very large. It was not unusual to find 7-15 children in the family. A man's wealth was considered to be as large as his family. Evening prayers, group songs, story telling and dances united the large families and served as a way for people to create their own fun right at home.

BLACK

SCENE 2: Six family members gather for prayers.

Mother: Dépêche-toi Jeanette.
1st Girl: D'accord.
Father: It's time for prayers.

(All pray, led by Father.)

PRAYER.
Pere: Je vous salue, Marie, pleine de grâce: le Seigneur est avec vous. (Knock at the door. ENTER 7 relatives who kneel with family and

continue saying prayers with family after last line they all stand up and there are cheers and warm greetings.) Vous êtes bénie entre toutes les femmes, et Jésus le fruit de vos entrailles est béni.

Famille: Sainte Marie, Mère de Dieu, priez pour nous, pécheurs, maintenant et à l'heure de notre mort. Ainsi, soit-il.

Pere: Gloire soit au père et au fils et au Saint Esprit.

Famille: Comme il est au commencement, comme il est maintenant et comme il sera pendant des siècles. Ainsi soit-il. Amen.

1st Boy: Allons Alphonse! Jouons dehors!

2nd Boy: Bonne idée! Venez!

(Some children exit, women and girls gather in stage right area. Men in stage left.)

1st Girl: Dis donc, Maman, qu'as-tu fait quand tu étais jeune? Did you used to say prayers as we do now?

Mother: Mais oui! And on holidays we had special prayers and New Year's Eve was the most special of them all. Papa would have a certain wish for each child. There's one New Year's Eve I'll never forget. I must have been about 5 years old. Everyone was waiting for Papa but he wasn't back from the barn and I was so impatient I couldn't wait. Laissez-moi vous dire l'histoire dans cette chanson. (Sings:)

SONG: "LA BENEDICTION DU PERE"
Solo

Pantomime involves a young girl dancer, her mother, and her father. The girl dances from the mother to look for her father in the barn where she finds him and receives the blessing.

"LA BENEDICTION DU PERE"

Savez-vous ce qu'une fille doit faire le premier jour de l'an?
Elle doit aller voir son père et aller voir ses parents sûrement.
Oui, je nourris de la mémoire longtemps.

Bonjour, bonjour, ma mère et mon petit papa étaient absents
Bonjour, bonjour, ma fille, et il doit être au bâtiment
sûrement.
Oui, je nourris de la mémoire longtemps.

On fait venir le bonhomme sur la neige en trotinant
Je te souhaite la richesse et un petit mari avant printemps
sûrement.
Oui, je nourris de la mémoire longtemps.

Je te souhaite la richesse et un petit mari avant le
printemps
C'est ce que toutes les filles demandent quand ça vient
le jour de l'an sûrement.
Oui, je nourris de la mémoire longtemps.

GRAPHICS: At the end of the song, spotlight refocuses on the family scene where the second mother opens the conversation.

2nd Mother: I remember the blessing in my family, too. Even when I was married, Papa gave the blessing to both Henri et moi. And after prayers savez-vous ce qu'il faisait?

All: Non! Quoi?

2nd Mother: Papa me racontait des histoires. Papa, he'd tell us stories like the loup garou who would hide in the woods and catch stray children and eat them, and the poor man who sold his soul to the devil so that he could be rich.

Boy: Papa, why don't you tell us a story!

Girl: Oui, Papa! Raconte-nous une histoire!

Father: Well, if you insist. Come along and go get the others.

(26 people gather to sing and dance with Papa leading vocally)

SONG: "LE DIABLE EST DANS LA VILLE"
DANCE: 26 dancers acting out the words in the song.

"LE DIABLE EST DANS LA VILLE"

(refrain)
Le diable est dans la ville, savez-vous, savez-vous,
Le diable est dans la ville, savez-vous ce qu'il y a? (bis)

(couplet) 1
Il y a un arbre, l'arbre est dans la rue, la rue est dans
la ville, et la ville est au diable. (refrain)

(couplet) 2
Et après cet arbre, savez-vous, savez-vous
Et après cet arbre, savez-vous ce qu'il y a? (bis)
Il y a une branche, la branche est après l'arbre, l'arbre
est dans la rue, la rue est dans la ville, et la ville
est au diable. (refrain)

(couplet) 3
Et sur cette branche, savez-vous, savez vous
Et sur cette branche, savez-vous ce qu'il y a? (bis)
Il y a un nid, le nid est sur la branche, la branche est
après l'arbre, l'arbre est dans la rue, la rue est dans
la ville et la ville est au diable. (refrain)

(couplet) 4
Et dans le nid, savez-vous, savez-vous
Et dans le nid, savez-vous ce qu'il y a? (bis)
Il y a des oeufs, les oeufs sont dans le nid, le nid est sur
la branche, la branche est après l'arbre, l'arbre, est dans
la rue, la rue est dans la ville et la ville est au diable.
(refrain)

(couplet) 5
Et dans les oeufs, savez-vous, savez-vous
Et dans les oeufs, savez-vous ce qu'il y a? (bis)
Il y a des petits, les petits sont dans les oeufs, les oeufs
sont dans le nid, le nid est sur la branche, la branche
est après l'arbre, l'arbre est dans la rue, la rue est dans
la ville, et la ville est au diable. (refrain)

(couplet) 6
Et après ses petits, savez-vous, savez vous
Et après ses petits, savez-vous ce qu'il y a? (bis)
Il y a des plumes, les plumes sont après les petits, les
petits sont dans les oeufs, les oeufs sont dans le nid,

le nid est sur la branche, la branche est après l'arbre, l'arbre est dans la rue, la rue est dans la ville, et la ville est au diable. (refrain)

Bis veut dire "repeat"

Father: All right children. It's time to go to bed. (Children are led to backstage area where they are restrained somewhat by the mothers. Men gather center stage to drink.)

Mother: (to men) Now, don't get drunk on us tonight! (She exits to children's area.)

SONG: "BOIS UN PETIT COUP"
Sarah/others

"BOIS UN PETIT COUP"

Boire un petit coup c'est agréable
Boire un petit coup c'est doux
Mais il ne faut pas rouler dessous la table
Boire un petit coup c'est agréable
Boire un petit coup c'est doux

Un petit coup, oui, oui, oui
Un petit coup, non, non, non
Un petit coup c'est doux

SONG: "ON VA BOIRE DU RHUM"
7 men

"ON VA BOIRE DU RHUM"

C'est dans les chantiers que je vais aller
C'est pour des piastres qui je vais travailler
C'est une pinte de rhum que je vais m'acheter
Spiritoume, Sanctoume, et Dominoume
On va boire du rhum, on va boire du rhum
  j'en ai jamais bu (bis)

C'est une pinte de rhum que je vais m'acheter
C'est dans la rue que je vais chambranler
C'est la police qui va me remasser
Spiritoume, Sanctoume, et Dominoume
On va boire du rhum, on va boire du rhum
  j'en ai jamais bu (bis)

C'est la police qui va me ramasser
C'est au poste que l'on va m'emmener
C'est André qui va cautionner
Spiritoume, Sanctoume, Dominoume
On va boire du rhum, on va boire du rhum
  j'en ai jamais bu (bis)

SONG: "CHEVALIERS DE LA TABLE RONTE"
(Man grabs woman and clumsily escorts her SC)
Bruce sings, joined by others

"CHEVALIERS DE LA TABLE RONDE"

Chevaliers de la table ronde
Goûtons voir si le vin est bon
Chevaliers de la table ronde
Goûtons voir si le vin est bon

CHORUS

Goûtons voir oui, oui, oui
Goûtons voir non, non, non
Goûtons voir si le vin est bon

Goûton voir oui, oui, oui
Goûtons voir non, non, non
Goûtons voir si le vin est bon

Goûtons voir oui, oui, oui
Goûtons voir non, non, non
Goûtons voir si le vin est bon

Goûtons voir oui, oui, oui
Goûtons voir non, non, non
Goûtons voir si le vin est bon

Man: Michelle et Amille, dansez la jigue!

SONG: 1st Instrumental with fiddle and spoons
DANCE: 2 girls dance the jigue

RIGHT INTO:

SONG: 2nd Instrumental
DANCE: 3 squares, 8 dancers each for the quadrille.

BLACK

SCENE 3: NARRATION #3

Hi. Growing up in my home French was spoken as much as English but my first year in French I almost failed. I remember my mother asking me, "Aren't you proud of being French?" Well, I guess it wasn't that I wasn't proud of it but I had never really thought about it that much. This year, working on this project and researching to make this show, I've gone back and filled in those gaps about my family's history. My grandfather was an Acadian from Prince Edward Island. He and my grandmother came up here from New Brunswick to work in the cotton mills, hoping to find a better home and job for their family. One thing for me that's been very important is knowing the people I come from and the things that they fought for. Tonight has been a tribute to those French people who have been a building block for this country.

BLACK

SCENE 4: SONG: NEW SONG
4 vocalists

"NEW SONG"

SOLO
Way back a long time ago
Began my life's history
I remember grandmother's words
From her heart to me
Childishly simple, yet the roots of my beliefs
My family, my religion, those ties they run deep.

CHORUS
Sometimes I feel a long way from home
My spirit restless to find where I belong
Fighting the world all alone
Only wind through the trees can sing my song.

INTERLUDE Sometimes I feel a long way from home
My spirit restless to find where I belong
But now I am reaching for my dreams
And the wind through the trees can sing my song.
(SOLO) And the wind through the trees can sing my song.

FINALE: "GRAND TRUNK RAILROAD"
"QUITTONS POUR MIEUX VIVRE REPRISE"

REPRISE:

"QUITTONS POUR MIEUX VIVRE"

Gather our bags for the Grand Trunk Railroad
Go down to the rivers of Maine
To work in the mills of cotton and paper
And earn a good wage.

Allons au sud à la nouvelle terre
Viens avec moi, bâtir notre avenir
Nous retournerons au Canada un jour
Mais asteur, quittons pour mieux vivre
Mais asteur, quittons pour mieux vivre
Quittons pour mieux vivre
Quittons pour mieux vivre.

FRANCO-AMERICAN AWARENESS AND THE PUBLIC LIBRARY

Contributors: Paul D. LeBlanc
Leominster, Massachusetts

Robert L. Rice, Librarian
Levi Heywood Memorial Library
Gardner, Massachusetts

Target Audience: Community libraries

Introduction:

As our role in the Can/Fram Project, it was agreed that the Fitchburg team would seek to develop closer ties with the Fitchburg Library. Initially, we made the materials that we collected during the summer institute available to the library for dissemination to organizations and school systems upon request. Since the reaction to the material was quite positive, we communicated frequently with other library staffs in the hopes of utilizing their learning centers as a basis for the dissemination of information and materials and for other projects related to Franco-Americans. The Fitchburg Library, in particular, was very helpful in offering its facilities as a home base for our activities. Since the summer, we secured $600 from Mr. Arthur Kissner, chief librarian at the Fitchburg Library, to purchase books and records relating to the Acadian and French Canadian population in this area. I ordered materials on the Acadians while Roger Dubé did the same for materials relating to Québec. This collection, added to the books, slides and filmstrips on Canada and the Franco-Americans, will provide a comprehensive overview of history, culture and folklore to residents of the area.

To promote these newly acquired materials, the library set up a display. The public response was very enthusiastic. As a result, the library has decided to allocate additional funds for the purchase of more materials in the years to come.

The Fitchburg Library also promoted films from France and Québec. Again, the public response was very positive. When "Mon Oncle Antoine" was shown, so many people attended that the library had to schedule a second showing to accommodate everyone.

Our team has also been working with four other libraries in the area: the Leominster Public Library (Leominster is a twin city to Fitchburg and has a population of about 30,000. It is an industrial area and about 40% of its residents are Franco-Americans.); Heywood Memorial Library, Gardner (located

12 miles from Fitchburg and has about 20,000 residents. About 60% of the population in Gardner is Franco-American, mostly Acadians.); Mt. Washusett Community College Library in Gardner (This two year school serves the region including Leominster, Fitchburg, with a majority of its students being Franco-Americans); and Fitchburg State College Library (FSC is a four year teachers' college. The student population includes many Franco-Americans, but it consists mainly of students from cities outside the area, many of whom are from other ethnic origins).

Recently, the Levi Heywood Memorial Library received a grant from LSCA Title I to better serve the Franco-American community. The following description of the proposal can serve as a model for the development of ethnic programs in urban environments like Gardner. Libraries have a tremendous sense of the importance of heritage in the life of the community, can serve as centers for dissemination of information and materials and, in terms of funding, are in a strategic position since the federal government has prioritized many of its library monies for programming in the area of heritage and cultural awareness.

Goals: To provide quality recreational and informational library service concerning the French-Canadian and French-Acadian heritage and culture to descendants of French-Canadian and French-Acadian settlers in Gardner and to the community at large.

Objectives:

To hire a coordinator to work with an advisory group in identifying the needs and interests of this community

To sponsor a series of programs on French-Canadian and French-Acadian culture for these two groups and for the community.

To provide an infusion of materials on French-Canadian and French-Acadian culture, heritage and history, in both English and French, into the collections of the Levi Heywood Memorial Library.

To reach out to the French-Canadian community by sponsoring activities outside of the LHML.

To increase awareness in the French community and the community at large of the programs and materials offered in conjunction with this project.

Activities:

1. To hire a coordinator by January 1, 1981.
2. The coordinator, assisted by library staff shall form an advisory group by February 1, 1981.
3. The coordinator and advisory gorup shall meet on 3 occasions in February, March and April for the purposes of assessing the needs of the target group and formulating plans to meet those needs.
4. The coordinator will evaluate the existing collection of the LHML and identify gaps in our holdings as they pertain to the target group.
5. The coordinator and advisory group shall select two feature films on French Canadian/French-Acadian life for showing in the LHML.
6. The coordinator and advisory group shall plan a "Soirée" to be held at the LHML. The "Soirée" shall consist of songs, step dancing and fiddle music. The "Soirée" shall also provide representative French-Canadian foods.
7. The coordinator and advisory group shall plan a story hour of French-Canadian folktales for children. The story hour will also include a brief film and a crafts demonstration.
8. The coordinator and advisory group shall plan a program of French-Canadian crafts demonstration for adults and children.
9. The coordinator and advisory groups shall choose exhibits of French-Canadian arts and crafts for display in the local artists gallery of the LHML.
10. The coordinator shall produce ten (10) twenty (20) minute radio programs for broadcast on radio WGAW on French-Canadian and French-Acadian music, history and culture. The programs are to be broadcast in French and English. The advisory committee shall actively assist the coordinator in this project.
11. To make maximum use of the radio stations and newspapers in the area to publicize this program.
12. To mail a program schedule to French parish members and social club members on all activities.
13. To involve local public officials in the promotion of programs and materials.

Evaluation:

A survey form will be developed and handed out to all program attendees which will guage their reaction to the programs. A random sample of non-attendees will be chosen and surveyed as to why the programs had no appeal to them. Survey forms will be placed in all new additions to the collection which will elicit patron comment on the quality of the materials added to the collection.

Future of the Project :

The project will continue in somewhat truncated form in years to come. A regular portion of the book budget will be allocated each year to add to the core collection purchased through LSCA funds. One or two programs will be held to continue interest generated by the program.

If this program is successful as a pilot project we would hope to expand it each year to include other ethnic groups.

Chapter IV

FRANCO-AMERICAN STUDIES AND THE LOCAL COMMUNITY

In this chapter you will find:

- -- an invitation to work with your students to contribute to an emerging body of knowledge about Franco-Americans in New England
- -- indications of the potential that the Franco-American community offers to enhance classroom activities
- -- guidelines for planning field trips
- -- suggested places and events to visit

Based on the premise that little has been done in schools to document the role of Franco-Americans in their local communities, this chapter suggests avenues of investigation to be pursued by individual students and the class as a whole. These include inviting members of the Franco-American community into the classroom, projects that individual students could undertake in their communities, and planning procedures and potential sites for field trips aimed at developing greater awareness and better understanding of the Franco-Americans of New England.

The State of Franco-American Studies

Throughout New England, several groups are working at gathering, publishing, reprinting and disseminating materials on Franco-Americans suitable for use in the classroom. Foremost among these are the National Materials Development Center, and the National Materials Assessment and Dissemination Center. Publications that result from grant projects such as the Ethnic

Heritage or Bilingual Education are also available from the centers that administer such grants. This effort, however, is a relatively recent development and the rediscovery of information that has lain dormant for several generations is, by its very nature, a long and tedious process. The lack of available materials inhibits incorporating units on Franco-American studies into the curriculum. Certainly, it creates difficulties in the search for a composite view of the nature of the Franco-American experience which has for so long been neglected. It is in the hope of resolving both these issues that this chapter promotes direct interaction between the Franco-American community, its teachers and its students.

If little is known about the Franco-Americans on a regional basis, a concerted effort is required at the community level by a group that is motivated to recover its history and culture. Such undertakings will reveal a great deal of diversity from one area to the next because of the various stages of assimilation that particular communities may have reached and because of the situation that may have existed at the time of a group's arrival in this country. Every immigrant wave was faced with a unique set of circumstances. The experience of the Franco-Americans in Biddeford, Maine may vary significantly from that of the Franco-Americans in Chicopee, Massachusetts: their languages and traditions may reflect different points of origin and the degrees of their assimilation may differ radically. The need exists, therefore, to document that unique experience, and the best way to understand the Franco-Americans in your community is to become directly involved in eliciting information from them with which to reconstruct a group experience.

It is possible that printed materials on your community are already available. In most cases, however, you may have to go out and find primary sources. The lack of material need not be an overwhelming obstacle since the sources of information are within easy reach in your own communities. It is in this context that we encourage the development of interest in Franco-American studies at the grass roots. Your contribution to this process can lead to a better understanding of your community and add to the pool of information that can lead to more enlightened conclusions about the contributions of Franco-Americans to the formation and development of the New England states and advance the cause of creating and disseminating useful materials.

The First Step: Developing a Resource Bank

In assessing the potential for Franco-American studies at Waterville (Maine) High School, Anne Kempers sensed the need to gather the resources available in her community under one cover to facilitate Franco-American studies in any subject and to forestall her colleagues reinventing the wheel. The project started as the Waterville team was preparing to participate in the summer institute of the Canadian/Franco-American Studies Project; the members had been asked to put together a list of materials available. Upon her return to Waterville, Anne devised a method of indexing materials as they were uncovered from a variety of sources. Eventually, they were organized and published according to the following format:

I. Audio-visual materials
    A. Films and Videotapes
    B. Filmstrips and microfiche
    C. Maps and posters
    D. Records
    E. Tapes and cassettes
II. General references
    A. Bilingual education
    B. Canada
    C. Folklore
    D. Franco-Americans: ethnicity and sociology
    E. Franco-Americans: general information
    F. Franco-Americans: Acadians
    G. Franco-Americans in Maine
    H. Franco-Americans of the Waterville-Winslow area
    I. French language
    J. Genealogy
    K. Lumbering
    L. Miscellaneous
    M. Quebec
III. Literature
    A. General information
    B. Specific works
IV. Periodicals
V. Resource persons
    A. Generalized lists
    B. Individuals
VI. Sources (Materials)
    A. Acadians
    B. Bilingual education
    C. Canada
    D. Folklore and oral history

- VI. E. Franco-Americans
  - F. French language materials
  - G. Miscellaneous
  - H. Quebec
  - I. Records
- VII. Teaching aids
  - A. Bulletin boards
  - B. Canada
  - C. Elementary school materials
  - D. Ethnic studies: Acadians
  - E. Ethnic studies: Franco-Americans
  - F. Language: Bilingual and French materials
  - G. Miscellaneous
  - H. Music and songs
  - I. Folklore and oral history
  - J. Quebec
  - K. Sports

Each entry is briefly described and directs the reader to where the materials are located. We recommend Franco-American Studies: A Resource Guide as a model for satisfying a need that exists throughout the Franco-American communities of New England. You will probably discover that there is more material available than you originally thought and you will encourage other teachers to get involved. This has been Waterville's experience, for as of this date, a second edition of the Resource Guide would double in size.

We suggest that you start by making an inventory of materials dealing with Franco-Americans that are in your school and municipal libraries. You may wish to assign students to undertake such a project as a means of initiating them to the methodology of library research. They will not only discover how to use the library and where to look for materials, but may be motivated to undertake new and interesting projects in Franco-American studies.

In its preliminary edition, the Ethnic Library Resources Directory labels the following libraries as containing Franco-American and/or French-Canadian materials. Most of these libraries also announce plans for further developing their holdings in these areas:

Lithgow Library, Augusta, Maine
Curtis Memorial Library, Brunswick, Maine
Caribou Public Library, Caribou, Maine
Lewiston Public Library, Lewiston, Maine

Madawaska Public Library, Madawaska, Maine
National Assessment and Dissemination Center Library, Cambridge, Massachusetts
Chicopee Free Public Library, Chicopee, Massachusetts
Bristol Community College Learning Resources Center, Fall River, Massachusetts
Fitchburg Public Library, Fitchburg, Massachussetts
New Bedford Free Public Library, New Bedford, Massachusetts
Springfield City Library, Springfield, Massachusetts
Worcester Public Library, Worcester, Massachussetts
Association Canado-Américaine, Manchester, New Hampshire
Union Saint-Jean-Baptiste, Bibliothèque Mallet, Woonsocket, Rhode Island
Woonsocket Harris Public Library, Woonsocket, Rhode Island
Donald B. Watt Library, Experiment in International Living, Brattleboro, Vermont
State of Vermont, Department of Libraries, Northwest Regional Library, St. Albans, Vermont

Most of these libraries also participate in an interlibrary loan program, but a check in your area may uncover a needed work. Other libraries that are adding to their Franco-American collections include the Bristol (Connecticut) Teacher Center, the French River (Massachusetts) Teacher Center, Waterville (Maine) High School, Franklin (New Hampshire) and Winnisquam (Tilton, New Hampshire) High Schools and Winooski and Canaan (Vermont) High Schools. These school libraries recently received a grant from the Canadian/Franco-American Studies Project to acquire books suitable for classroom use in Franco-American studies. You may find that your community or school library also contains a collection of materials that was the legacy of an Ethnic Heritage Grant or a Bilingual Education Grant that was or may still be operative in your area. In planning for the future, we refer you to the unit in the previous chapter that deals with the development of a successful library grant request.

An approach similar to the one outlined at the beginning of this section could be used to uncover private collections or materials that can be found in individual homes. Your local church rectory or a local Franco-American organization is likely to have publications and/or documents that deal with French-Canadian migrations and Franco-American life in the United States. To canvas the private sector, you could assign your students to prepare index cards in library format with the title, author, and publication date of books that deal with Franco-

Americans that they find on their family book shelves or on those of their relatives and neighbors. This process should not be limited to books, but can include photographs, maps, family records, slides and other ducuments that can serve as aids. Whether you do the work yourself or guide your students in the art of creating bibliography, you will uncover materials that neither you nor your colleagues knew were available.

Community Involvement: A Classroom Resource

While the written materials are valuable tools for classroom instruction, they represent only a small portion of the true expression of a culture. This is especially true of Franco-American culture since it has relied in large part on oral communication to transmit its heritage, values and traditions from one generation to the next. Thus, every Franco-American community contains a wealth of information that has not yet been tapped. Its recruitment into the learning process can serve as an ideal vehicle for developing cultural awareness and inspiring pride in the student's heritage. The Franco-American community, then, is a primary source of information and its participation in classroom activities can complement and enhance a unit or course on Franco-American studies.

Your first task should be to draw up the goals and objectives for your unit or course as outlined in Chapter II. You should then evaluate how the point of an issue, an event, a skill or a value that is being explored in class can be illustrated and dramatized by an individual in whose life that particular topic plays an important part.

Woodcarving, for example, is a craft in which many Franco-Americans excel and it is sometimes a skill that is passed on from one generation to the next. Theoretically, the craft can be looked upon as an artistic expression; it can also be the interpretation of a personal or cultural experience. Inviting a woodcarver to your classroom could serve to introduce artistic appreciation and offer a new perspective on Franco-American culture. Similar combinations of classroom objectives can be met by inviting other members of the community. How much more complete would a discussion of immigration be if a Franco-American who lived the experience were invited to share his/her saga and answer student questions! Questions dealing with the work ethic and career education could be examined from the perspective of one who has spent his/her working years in the mills. Similarly, discussing the changing role of women in society with a woman who had to raise a large family while probably working full-time would stimulate new ideas and help in drawing conclusions. To understand the importance of Catholicism in the development of Franco-American value systems, why not invite a local priest to explore the issue from his perspective? What about the Franco-American press? It was more substantial than many people believe: it covered an ethnic perspective on the news of the day, examined critical issues in its editorials and, in some cases, printed literary works such as poetry and serialized novels. There are probably still members of your community who edited or wrote for these newspapers. Again, the class could focus not only on the skills involved in the profession of these individuals, but could benefit from hearing of historical events that are placed in the perspective of their cultural heritage.

After you have developed your focus, your next step should be to identify specific Franco-Americans in your community who could be enlisted to meet with your class. The "Resource Persons" segment of Anne Kempers' Resource Guide, for example, lists groups or individuals in her community or in outlying areas who could be approached to share their information about Franco-Americans. Some are teachers, researchers and writers, while others are community members who may be active in Franco-American affairs and who have a very clear sense of the Franco-American experience.

As in the collection of materials, we recommend that you start your search for guest speakers in the public sector. Again, the church rectory can be a point of departure since it is the repository of much information about Franco-American culture and history. Of course, your choice of speaker depends on his/her competency to deal with the topic that you are covering in class. You may also find such persons in the social clubs and organizations that are very common in communities where there is a concentration of Franco-Americans. There are branches of the Club Richelieu, for example, in the following communities of New England: Hartford and Waterbury, Connecticut; Fall River, Lawrence, Lowell, New Bedford, Salem and Springfield, Massachusetts; Biddeford and Lewiston-Auburn, Maine; Berlin, Manchester, Nashua and Suncook, New Hampshire; and Woonsocket, Rhode Island. The directors and/or organizers of Franco-American or ethnic fairs and other local activities can immediately be recognized as resource persons who could be approached as interested parties by the mere fact of their involvement in such activities.

In addition to social organizations, there is considerable activity in the formation of groups whose goal is the preservation of different aspects of Franco-American culture. Among these, the Canadian-American Genealogical Society of Manchester, New Hampshire and other state or community genealogical societies. Consider also those organizations that seek to give recognition to the Franco-American presence in New England, such as the Connecticut Advisory Commission on American and Francophone Cultural Affairs, La Fédération Franco-Américaine de Biddeford (Maine), La Fédération Féminine Franco-Américaine, The New Hampshire Franco-American Council, the Franco-American Committee of the Rhode Island Heritage Commission and the newly-formed, national Assemblée des Franco-Américains. These groups, together with the ones that you discover in your community can provide effective support for your unit or course on Franco-American studies.

Requesting the participation of people who are used to public speaking rarely poses a problem beyond resolving schedule conflicts. On the other hand, individuals who have not been exposed to addressing a group may be intimidated by the prospect. You should try to make these participants as comfortable as possible by stressing that they will be talking with the students and not making speeches. You may want to list a few questions that could be asked. This allows the speakers to prepare for the activity. Too many questions, however, can be overwhelming; you should count on the stimulation of questions from the students to expand on a topic. Bringing a group of three or four community members together provides for peer support and may be a stimulus that will lead to the recall of a wider range of ideas and stories that illustrate the theme that you are exploring. It is safe to say that most of the people approached will be surprised that you are interested in their experiences and knowledge and flattered at being invited to speak to your students. Yet, they may refuse in spite of gentle persuasion. At that point, you have little alternative but to continue your search. Be persistent, however.

The approach discussed in this section will not only help to improve the self-concept among Franco-Americans in your community, but will also contribute to developing a sense of pride among the students of Franco-American heritage. For other students in the class, the activity may be a stimulus to request information about their own cultural backgrounds. For all students, it will offer insight into the ethnic make-up of their community and allow them to view it as a microcosm of American society.

Student-led Community Projects

Most of the units contained in the previous chapter suggest a variety of activities that can be undertaken by the students in their communities. Such activities are appropriate in all disciplines and at all levels. Muriel Pontbriant, for example, encourages students in her elementary classes to gather family history, while high school students in Denis Brochu's French class become involved in genealogical research that incorporates a more diverse range of activities. The net effect of such activities is to make the student apply classroom learning to his/her environs. While the above-mentioned teaching plans focus on the family, the local community is the scene of activities that are aimed at developing awareness of local culture and history at the elementary level in Martha Strachan's unit. Similarly, Philip Gonyar's plan, based on the collection of data that reveals the role of Franco-Americans in the economic development of Waterville, Maine, promotes a better understanding of social issues and community growth. The focus can also become more specialized as in Maurice Primeau's suggestion of examining in-migration based on data collected from the business sector or Deborah Migneault's recommended use of telephone directories to recreate a segment of the student's community at a particular time in history. The point is that this type of activity can be undertaken at all levels and in all disciplines, and the creative teacher will devise an effective procedure to relate classroom learning to real experiences in the Franco-American community.

One form of activity that has proven extremely popular and effective is the gathering of oral history. In terms of Franco-American studies, as pointed out earlier, this method offers much potential since oral communication has served as the primary vehicle for the transmission of its culture. Let us cite the potential that exists by referring you to the marvelous teaching package containing a taped interview and the written transcription entitled Jim and developed by Julien Olivier. Let us also cite Anne Kempers who has been making use of this method in Waterville for the past two years with very positive results for the students and the Franco-American community. By the very nature of the project, which sends the students into the community to interview Franco-Americans, she and her students are collecting a library of tapes that contain new documentation of the Franco-American experience in their community and a wealth of expressions of the French language of their ancestors. It is assumed that such an experience could lead to an appreciation of the relevancy of their mother tongue, to an awakening to the Franco-American culture in New England and to the opportunity to make real use of their language.

James Searles sent his students into the Franco-American community for similar reasons. When they returned to their campus, they wrote a play that attempted to outline the Franco-American history and culture from a student perspective. In this case, students learned the language, were sent out to make real use of the language in a live interview with an individual for whom French is the primary language and returned to make use of new vocabulary and concepts in a highly creative project. Real outcomes can be measured in their improvement in the use of the language, in their improved understanding of a culture that may or may not have been foreign to them, in the establishment of a friendship with the people they interviewed, in the discovery of the cultural strengths of the individuals and of the group and in the development of greater understanding of and appreciation for Franco-Americans. In addition, they had the opportunity to improve their creative writing skills.

In addition to the educational value of such activities, the products that are generated by the project can lead to community involvement and satisfaction. The above-mentioned units propose the collection of tapes for subsequent usage and the production of a play that was presented to the Franco-American community. There are, of course, a variety of other outcomes such as converting community oral history into a book or magazine as the Foxfire method suggests. Your students could also invite the community to the school campus for a Franco-American or ethnic fair that was organized as a result of the activity. The same procedure could apply to the sharing of a Franco-American meal or the planning of an ethnic food fair, the presentation of an evening of Franco-American music or the exhibition of a small-scale reconstruction of an early village, city or section of a city. Whatever the product, the result will be a better understanding of and appreciation for the Franco-American community.

Thus, the Franco-American community can serve as the basis for a wealth of class-related activities. We hope that students will get to know it better on an individual basis as suggested in this session or as a group as is discussed in the following section.

Class Activities: Field Trips

Field trips require active participation by students and appeal to all learning styles. The student who learns best through seeing and touching will have full satisfaction while those who learn from reading and listening will be stimulated by the real-life focus of their study. For all students, cognitive activity is enriched by the effective involvement which this learning activity assures. Finally, field trips encourage the integration of knowledge. When students are inspired to relate their field trip experiences to other academic subjects, they discover that knowledge does not exist in isolated compartments.

Learning Objectives

Field trips may be scheduled by the teacher to serve any of three purposes relative to the larger body of work planned for the year. They may be used as motivation and stimulation for a new area of study by offering a preview of what will be pursued in greater depth. Alternatively, they may represent the emotional and intellectual climax of a unit of study if scheduled and organized as the centerpiece of the unit. Frequently, these extra-mural activities function as a review, confirming and applying knowledge and skills previously developed in the classroom.

Whatever the purpose, educational objectives predominate. There may well be recreational objectives embedded in the experience, but these remain secondary and incidental to the instructional intent. Objectives for the unit or course to which a field trip is related should be specified before consideration is given to how it can contribute to the fulfillment of those objectives. Herein lies the opportunity for teachers in different subjects to facilitate wholeness or integration in learning. By reviewing together their objectives in separate courses, they often discover that a common trip or tour will provide multiple benefits enhancing their own teaching. For example, literature, art, and home economics teachers may find that, by joining with the social studies department in a tour of a site that contributes to understanding Franco-American culture, important affective learning will take place. Generally, such learning does not flow from a single focus on cognitive objectives of a history lecture.

In the process of pooling objectives for field trips, teachers need to establish priorities. As in classroom instruction, choose a few objectives and design the activity to build genuine competence or achievement. This will give students a feeling of mastery and whet their appetites for more study in the future. The stimulus to see more and learn more on one's own is an important contribution of field experiences. Teams or partners can carry out special assignments which supplement the common core of the trip.

Organizing a Field Trip

The degree to which the objectives of a field trip are achieved is directly related to the care with which the activity is planned in every detail. Planning must be preceded by preliminary work in which the teacher makes an inventory of potential sites and events and matches them with the educational values they may have relative to objectives for learning. In contemplating a field trip, the obvious is to explore Franco-American sites in your community or immediate area. Most Franco-American communities are marked by the "French church." A field trip to such a site could include a presentation by the pastor or focus on the architechtural style that places the structure in a cultural context or within a pattern of community evolution. "Petits Canadas" are also a trademark of the cities and towns settled by Franco-Americans. Although many have now moved away from those centers, you may still find individuals in these areas who would be willing to help your students recreate the way of life in the "Petits Canadas." Since most Franco-Americans emigrated to this country in search of work, the mills, which are usually located near the "Petits Canadas," offer an ideal vehicle to understanding the way of life of many of our ancestors. The Amoskeag mill in Manchester, New Hampshire, is probably the one that has received the most notoriety because of Tamara Hareven's book by that title, but you need not look very far if you are near Bristol, Connecticut; Lewiston, Maine; Holyoke, Massachusetts, Berlin, New Hampshire or Woonsocket, Rhode Island, to name but a few localities, for there was generally at least one established mill in every community that attracted Franco-Americans.

The potential for a half-day trip was demonstrated when the Canadian/Franco-American Studies Program held its May Conference in Manchester, N.H. in 1980. Robert Perreault developed a tour of the city that included the library of the Association Canado-Américaine, the millyards, Sainte-Marie Church, the Petit Canada and other historic sites. Can/Fram teachers also visited the American-Canadian Genealogical Association and the National Materials Development Center in nearby Bedford.

Field trips to centers that actively seek to preserve Franco-American culture can also provide a unique learning experience for your students while also meeting the objectives that you have set for your class. The following sampling offers a variety and much potential: Le Centre d'Héritage Franco-Américain, Lewiston, Maine; Acadian Village, Lille, Maine; Tante Blanche Museum, Madawaska, Maine; the Lowell National Historic Park, the Lowell Museum and the Lowell Heritage State Park, Lowell, Massachusetts; L'Institut Français, Assumption College, Worcester, Massachusetts; the Association Canado-Américaine, La Librairie Populaire and the Manchester Historic Association in Manchester, New Hampshire. Descriptive materials and brochures, when available, can be obtained by contacting the directors of the sites that are of interest to your group.

In planning a field trip, you may also want to consider the potential of making your activity coincide with an annual event that may be taking place at or near the site that you plan to visit. The following is a brief list of such events and gives the approximate time of year in which it takes place. Inquiry about specific dates for a given year can be made to the director of the event whose name can be found in the Appendix.

Autumn Fest, Woonsocket, Rhode Island (October)
Barre Ethnic Heritage Festival, Barre, Vermont (July)
Conférence des Franco-Américains, Site varies.
  (1981: Burlington, VT)
Festival Arts et Artisinat, Manchester, NH (Fall)
Le Festival des Deux Mondes, Burlington, VT (October)
Festival Franco-Américain, Lewiston, Maine (July)
Franco-American Fair, Waterville, Maine
Heritage Day, Providence, Rhode Island (September)
Madawaska Acadian Festival, Madawaska Maine
Maine Multicultural Conference, Site varies (Spring)
October Fest, Lowell, Massachusetts (October)
Old Town Franco-American Festival, Old Town, Maine (Fall)
La Semaine Franco-Américaine, Lowell, MA (June)
Regatta Festival, Lowell, Massachusetts (May)

In addition to these, keep abreast of special events that take place in your area. You may also want to check if your area celebrates June 24, La Fête de la Saint-Jean-Baptiste. The reader should also refer to the "F.A.C.E.N.E." section of the F.A.R.O.G. Forum, the "Notes brèves" section of Le Journal de Lowell, the "Calendrier des Evénements" section in L'Unité, the "Goings on" section of Louisiane, the Newsletter of the Assemblée des Franco-Américains, the "Activités françaises" section of Vie Française and Le Bulletin de la Fédération Féminine Franco-Américaine, which publish listings of such events. Do not forget to consult the calendar section of your local newspaper or the newspaper in the Franco-American community that you plan to visit. Both of these sources may be available in your local library or in the university or college library in your community. Remember, however, that some of these events attract crowds, causing potential logistical problems which might interfere with an education group visit.

Having obtained descriptive materials, the teacher should determine which sites are most relevant to objectives and feasable within an allotted time and available finances. Alternative routes can be constructed, taking time and the budget into consideration, to gain a sense of how to combine various options into a significant package for the particular student group. At all times, teacher familiarity with the projected route is essential to good planning. A preliminary scouting trip can detect hazards and identify local enrichments that add to the value of the trip.

Planning the Field Trip

When the preliminary work is done, specific planning begins with the involvement of the students. They can be drawn into the process by surveying any experience that they may already have had with particular sites, by brainstorming what places they would like to see and why, and by involving them with the materials that you gathered. Students can be expected to argue in favor of specific sites and events, which, in turn, will stimulate enthusiastic learning.

Before arousing student hopes and expectations, the teacher will ascertain that the general idea of a visit has the support and approval of the school administration and the school board. For schools with recurring happy experiences with off-premises learning this will be a simple matter. For schools in which there is no tradition of field trips, the teacher will wisely marshal the educational objectives and benefits and the financial implications in a carefully designed presentation to school authorities.

A second essential step will be the survey of parents to gain specific approval for the participation of students plus the assistance of parents with special knowledge or connections to help implement the visit. This may include, but should not be limited to, recruiting chaperones. Parents who may not be able to accompany the group can assist in advance by training students in such skills as photography, by providing letters of introduction to personal, professional, or business contacts at the site to be visited, by providing details for the proposed route based on previous travel of their own.

As planning proceeds, it is important to check the school calendar to avoid conflicts with major events such as the Scholastic Aptitude Test administration, athletic tournaments, and performing arts presentations. Check with fellow teachers so there will be minimum disruption of their schedules for exams and special instructional features.

After designing the tentative routing and schedule which fits the objectives and resources, contact all sites to be visited to be certain the group will be accommodated on the specific day and hour you have determined. Whether this contact is by phone or mail, be certain to have written confirmation of every element including the name and phone of a contact person at each site.

An important step that is often overlooked in planning a field trip is the preparation of a method for evaluating the activity. Beginning with educational objectives, a set of criteria including administrative efficiency, financial feasibility, and long-term public relations values to the school should be written down so that outcomes and the values of those outcomes can be objectively judged and reported at the completion of the visit and the follow up activities that result from it.

When plans are complete, and the time of departure is approaching, the student group should be led through a preview of the trip using slides, posters, and printed materials.

Financing Visits

In these times of tight school budgets and soaring gasoline costs, field trips and tours are viewed as frills liable to discontinuation. Though understandable, this view is unfortunate in light of the educational outcomes of these extra-mural activities. Thus, it is essential that an effective evaluation plan, mentioned earlier, be part of the total package in order to demonstrate these outcomes to appropriately suspicious fiscal monitors. But even with some support from the school budget, the planning of trips and tours must include both cost containment and fund raising.

Negotiate for group discounts and, wherever possible in view of your other calendar constraints, for off-peak rates for admissions and services. If your field trip calls for an overnight stay, explore the opportunities to find housing at college campuses, or in homes, rather than commercial motels and hotels. Compare total costs of alternative modes of transportation including a mix of methods. Local public transportation may cost less and offer more learning values than a charter bus. Remember, the school bus for a field trip is not "free." Get an estimate of its per mile operational cost to use in your comparative shopping. See other teachers for other cost containing secrets they have developed in previous field trips.

With costs optimally controlled, there may still be a revenue shortfall. The conventional car wash and candy sale methods of fund raising can be supplemented with activities that highlight Franco-American culture. Out of their preliminary study, students can develop a program for presentation to the public as part of a community ethnic festival or local celebrations. Donations can be solicited to assist with expenses, with the promise that there will be a subsequent public report on the tour. In this way modest funds may be generated to apply to some tangible use such as the purchase of film for cameras. Admission charges to a post-field trip report/ demonstration may help defray final expenses, or provide a nest egg for the next year.

If students are expected to pay part of the cost, the payment schedule must provide for an early non-returnable deposit. If families are hesitant to support the tour, it can be presented as a combination educational activity and vacation entitled to a share of the family vacation budget. Indeed, one might search for chaperones willing to pay their share of the cost as an inexpensive vacation tour.

Conducting the Field Trip

Since students have been involved in the planning phase and in some classroom study, they are already actively researching topics and questions that are either self-discovered or assigned. The teacher should help them prepare a learning contract in which the students specify their own objectives for the trip, anticipate the looking-listening-exploring-acquiring necessary to fulfill their objectives, and propose a method for reporting their learning when they return home. (See sample on next page.) A general requirement for each student should be to maintain a journal of experiences, containing their reactions to what they saw; the questions that the trip raised for them, the answers that they found, and their personal evaluations of each element of the trip. Back home, the journals can be primary sources from which to build group reports, productions, and presentations to the public. With student permission, the journals could become part of the school library file for future reference by new students.

Advance planning should produce several documents to be issued to each student as a package for the trip or tour. The package should contain a detailed time schedule. This helps to set the tone for punctuality and promptness. A traverse presenting the route and geographical highlights is not only a preview but a handy place for notes en route. At the end of this chapter, you will find a sample of a traverse prepared for a trip from Orono, Maine to Coburn Gore, Maine that was part of the field trip of the Canadian-Franco-American Studies Project to Quebec, New Brunswick, and Maine. Note route map, estimated times, and details of interest along the route. Similarly, walking tour guides for use in specific areas to be covered on foot allow a degree of freedom from the large group while maintaining control over the purpose of the activity.

On the road there are general rules appropriate for any trip which should be observed. Among these is that each student carry suitable identification in case of emergency. It is assumed that any special diet and/or medication needs have been determined before the trip begins. A group consensus on expected behavior should be reached before departure. If a guide is to join the group as commentator, he/she should be given a quick briefing about the group and the goals of the field trip. If the trip on a bus is prolonged, it may be desirable to agree on a rotation system for seats which gives each student a turn at the best (and poorest) location for seeing and hearing. It is essential that contingency plans exist for breakdown and foul weather.

INDIVIDUAL LEARNING CONTRACT

A. List up to three specific things you want to learn.

1. *the relationship of Catholicism to the Franco-American community.*

2. *where the Franco-Americans in my community came from.*

3. *the ethnic make-up of my community.*

B. For each item you have listed, describe in one sentence what you will show to others at the end of your learning so they will know what you have learned. Put down a date when this will be ready.

1. *A written report - April 10*

2. *Prepare a map outlining the areas of Canada from which the Franco-Americans of my community emigrated. - March 30*

3. *An oral report - May 3*

C. For each of the results of learning you described in B, give one method that you can use to check its quality.

1. *Verify the accuracy of my conclusions with a person knowledgeable in the area.*

2. *Ask the class for comments.*

3. *Check my notes for the report with the understanding of other members of the class.*

D. Attach a separate page for each item in A. On that page make a list of what you will do to investigate the topic or problem about which you want to learn, such as: places to visit, people to talk with; books and articles to read; activities to engage in; experiments to try, etc. Ask your teacher for suggestions.

Proposed by __________ Date__________
Student
Approved by __________ Date __________
Teacher

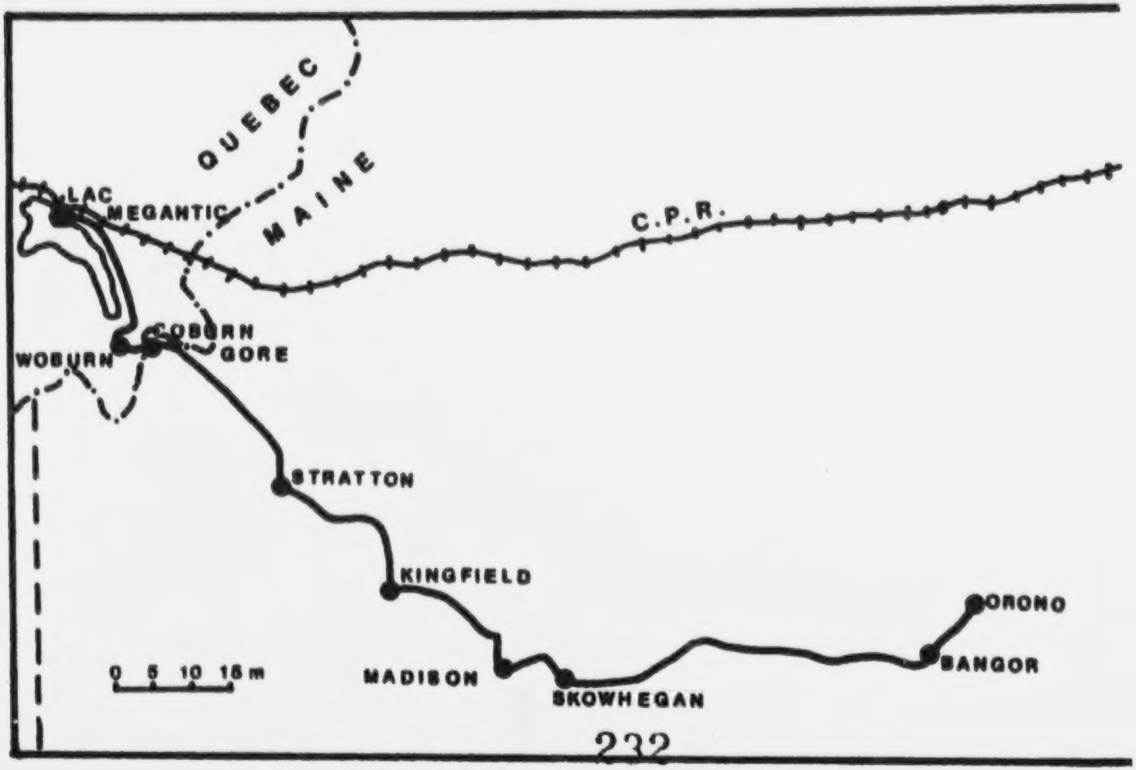
Follow Through

Upon returning home, a group discussion that integrates the varied experiences into a coherent whole should be scheduled along with a target date for the completion of individual learning contracts and the development of appropriate student productions and reports to the school and general community. These should be considered integral features of the curriculum, earning a regular place in the annual calendar of study for Franco-American studies. Thank you letters to the hosts at sites not only creates good will, but may initiate some continuing contacts for the teachers, students and the school. The evaluation, previously planned, should obtain both opinion and hard evidence of outcomes. From this review of results compared to original objectives and criteria will come advice for the future for both school authorities and teachers who will undertake similar field trips.

July 14th

Time	Place	Remarks
8:00	Orono	Departure by way of Bangor. Interstate 95 to Highway 2 at Newport. Highway 2
	Skowhegan	to Skowhegan. The Arnold Trail. In 1775 approximately 1000 men under General Benedict Arnold travelled along the Kennebec River enroute to Québec. They portaged from Caratunk to the Dead River, and again from the Dead River to Chaudière and then on to Québec. We will follow their general route but endure considerably less hardship. Their attack on Québec City was repulsed and Canada remained British. Route 201: The Kennebec Road. This route has served to funnel immigrants from Québec to New England and today serves as the primary route to Old Orchard Beach for French-Canadian seashore enthusiasts. Skowhegan is the site of Bernard Langlais' wood sculpture of the Skowhegan Indian. We will stop here for a visit. Mission to the Abnaki: Father Sebastian Racles, Jesuit, in charge of the mission was killed in 1724 by the English during a surprise attack which destroyed the Abnaki presence on the Kennebec. Madison. This early milltown attracted French-
	Madison	Canadian labour as did the other Kennebec Valley towns of Skowhegan, Waterville, Augusta and Brunswick, Kingfield and the
	Kingfield	Carabassett Valley. Traditionally an important logging area in which French-Canadians are employed, this area has also seen recent development of winter recreation to which many Canadians are attracted.
	Stratton	Stratton. We meet the Arnold Trail again. The Dead River Flowage is a massive man-made lake which flooded the former village of Flagstaff.
	Coburn Gore	The International Boundary. We are now at the height of land. All the streams and rivers behind us ultimately flow into the Atlantic Ocean; those before us flow into the St. Lawrence River.

(Traverse developed by Prof. Victor Konrad, Canadian-American Center, University of Maine at Orono.)


QUEBEC
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In summary

- Franco-American studies is a field of scholarly inquiry to which teachers and students can make useful contributions at the local level.
- each community has resources which help to display the history and contributions of ethnic groups.
- these resources can be identified and cataloged through student learning projects.
- community people invited into the classroom can enrich academic studies by personalizing the story and cultural artifacts of an ethnic community.
- field trips into the community and to significant New England sites of a Franco-American presence provide an integrating experience that crosses subject-matter boundaries enhancing multi-cultural education.

Chapter V

FRANCO-AMERICAN STUDIES IN ADULT EDUCATION

In this chapter you will find:

- entry points for teaching adults about Franco-Americans
- principles of adult learning
- guidelines for recruiting an audience
- suggestions for creating a course
- individuals to consult for developing a course
- a unit on adult education

"Lifelong learning" is a cliche in current usage refering to the necessity for adults to return to some form of organized search for new knowledge and skill. Continuing education becomes more and more a part of our lives as modern research and scientific advancement rapidly make obsolete the understandings and skills that were acquired in the past. In our changing society, long held attitudes and concepts need to be reexamined in the light of new ideas and theories in the area of the cultural and historical roots of our communities. As Paul Miller suggests, adult education is "the convening of discussions about critical societal issues" ("A Glance at the Future," in Handbook of Adult Education, p. 159). It is, therefore, in the context of the need to understand the functioning of our multi-ethnic society that a rationale for teaching adults about Franco-Americans can be found.

Potential Audiences

Although many of today's Franco-American adult learners may have lost direct contact with their culture, they maintain their ethnic identity very near to the surface of their consciousness. Most remember that the language of their parents was French and some may continue to speak French at home to this day. Others may be active members of social or religious organizations. A course offered in your community can help meet the need to know more about language issues, the history of French-Canadian emigration to New England and the role of Franco-Americans in community formation. Such a course can enlist the participation of the elderly, the young adult, the active members of Franco-American organizations, the businessman evaluating the potential for marketing products or services among Franco-Americans, or the government official considering the importance of ethnicity in community development.

As an adult educator, you may find that members of other ethnic groups may wish to participate in the course. This is a distinct advantage to the class since an entirely new perspective can be introduced by someone who has shared similar experiences. Such a situation offers the potential for developing real multicultural understanding, which we consider extremely desireable in courses dealing with ethnicity.

In recruiting an audience for your course, you will have to consider the obstacle that asserting an ethnic identity poses to the Franco-American. Because of the changing nature of the economic and industrial life of New England and the intense pressure to assimilate, the Franco-Americans of New England have generally maintained a low profile since their arrival. This can be explained by the fact that essential components of their cultural identity immediately collided with firmly established systems in the dominant culture. In their religious practices, they faced a Catholic hierarchy that was at times unsympathetic to their needs; as a French-speaking group, they encountered an educational establishment that deemed their language unacceptable in schools; as a work force, they were dubbed "the Chinese of the East". Little doubt, therefore, that most Franco-Americans assimilated as rapidly as possible. As a result, your approach must stress the honoring of one's cultural identity and the need for awareness of community values based on its ethnic make-up.

Creating Demand

While the potential adult student audiences exist in many communities, they will remain potential audiences unless the adult educator takes deliberate action to crystallize a demand for a course. Many Franco-Americans see ethnic awareness as an un-American activity. Thus, they are unlikely to enroll in a course until its relevance becomes clear to them. A consciousness-raising campaign is needed and a variety of publicity techniques is essential.

You may want to start with the public library by asking the head librarian to feature a display of Franco-American books and newspapers or of materials that deal with French-Canadian, Acadian or French ancestry. The display could also include community records that document the arrival of French-Canadian immigrants in your town and their impact on your area. You may also want to provide artifacts or Franco-American arts and crafts that may be available to you. If teachers in your school system already offer courses or portions of a course on Franco-Americans, the students may be willing to contribute to the display by providing the materials developed as the result of a class project.

Another effective method of generating interest is by means of a poster or flyer campaign. Publicity for the course can be posted at churches, stores or meeting halls for local organizations. They can also be distributed at local fairs and festivals, especially if your community sponsors Franco-American or ethnic activities.

Your local newspaper is always interested in printing stories of community activities and programs. You should establish contact with one of its reporters and provide him/her with the materials necessary to write an article on your course. A picture of you will not only attract more attention to the article, but will also give you recognition among the members of your community. Along the same lines, your local radio or television station can be approached to make an announcement for your course during regularly-scheduled community calendar segments or may be willing to tape an interview with you.

Finally, a word-of-mouth campaign may be the most effective publicity. If your contacts allow you to get commitments from a handful of people, your chances of success are greatly increased. Encourage your core group to recruit friends and acquaintances to sign up for the course.

In the final analysis, the dedication of the adult educator who is willing to use his/her imagination and to devote time and energy will produce an effective campaign. Community motivation and awareness are the keys to success, and they are not developed by simply listing a course in a catalogue but by active recruitment. For additional suggestions, we refer you to Paul LeBlanc's unit on adult education at the end of this chapter.

Creating a Course

In preparing a course for adult learners, it is important to acknowledge a few principles. Adults tend to be gregarious and enjoy courses with considerable interaction; they dislike a steady routine of lecturing. Adults are motivated by problems, especially current tasks facing them in their daily lives. They can be self-directing and will be self-selecting in the kinds of learning activities in which they will engage. They bring to their courses a wealth of previous experience which is the foundation on which new learning tasks can be built. The adult educator should design a course on Franco-Americans with these principles in mind, applying them to the interests or issues that are of concern to the adult group.

In Chapter II, the reader will find suggestions for designing instructional plans which apply to both in-school and adult education offerings. The principles of adult learning suggest that the interested adult students identified through survey techniques be involved at the outset in setting their own objectives for the course, in lieu of having a prepared course thrust upon them. A learning contract approach is recommended through which individuals may work on their own tasks at their own pace. (For a learning contract, see Chapter IV, page 213.) Since motivated adults will read and investigate on their own, it is less important that all transmission of knowledge take place in class meetings, which might better be used to guide learning plans, identify resources, and exchange progress reports among the students.

The major responsibility of the educator is to identify and organize resources which the learners can use. These resources can include guest speakers or discussion leaders from among the educational sector or the community. They may also include print and non-print materials available through public libraries, museums or social and professional organizations. Some of the materials and resources are identified in the Bigliography and in the Appendix. Once initiated to learning contracts, adults will discover new resources to be added to the pool.

Many adults will appreciate some recognition of the successful completion of their learning contracts beyond the conventional evaluation by the instructor. Identifying them as resource people for Franco-American studies can lead to their willingness to participate in the organization of a cultural event or activity in their community, to volunteer their knowledge of their culture to an elementary or high school course on Franco-American studies or to develop interest in becoming active in national organizations such as the AFA (Assemblée des Franco-Américans/ Association of Franco-Americans).

For additional guidance in setting up an adult education course for Franco-American studies, we invite you to consult with the following individuals who have developed programs in their communities and who are also listed in the Appendix: Anne Benequist, Claire Bolduc, Eloise Brière, Ronald M. Couturier, Richard Fortin, Ernest Guillet, Yvon Labbé and Margaret Langford.

Creating a course with and for adults is a source of considerable satisfaction. We invite you to share your syllabus with us so that we can disseminate it to other adult educators.

In summary:

- seek adult students from the Franco-American community and from other ethnic groups.
- enlist the public library, local media, and survice clubs.
- develop an effective publicity campaign.
- involve adult students in designing a course.
- use a wide variety of community resources.
- encourage continued activity beyond the duration of the course.

"ACADIAN AND FRENCH-CANADIAN CULTURE, HISTORY, MUSIC AND FOOD": A CONTINUING EDUCATION COURSE

Contributing Teacher: Paul D. LeBlanc
48 Third Street
Leominster, Massachusetts

Target Audience: Adults

Time Frame: One five-week term (three hours per week)

Goal: To allow local people the opportunity to learn more about their heritage and to become more knowledgeable about Franco-American culture in North America

Objectives:

The adult learner will develop greater awareness of his/her ethnic group.

The adult learner will share his/her information about his/her ethnic group with other members of the class.

The adult learner will renew his/her sense of pride in being Acadian or French-Canadian.

Course Rationale and Planning:

"Acadian and French Canadian Culture, History, Music and Food" was organized as a community services course through the continuing education department of Mt. Wachusett Community College. In addition to serving as a vehicle for local people to learn more about their heritage and to acquire and assimilate more information about French culture in North America, this course also aimed at providing a forum in which people could share with each other the experiences of their cultural groups. Because of assimilation and loss of language, the French-Americans, like other ethnic groups, have also lost their sense of who they are as ethnic beings. Most of the structures that existed for the maintenance of culture (i.e., parishes and community centers) have deteriorated into English-speaking social organizations where the values of ethnic origins are ignored. This deterioration was accompanied by attitudes that prevented people from maintaining their cultural selves. These attitudes have to be changed to allow for a full renewal of the culture. This adult education course seeks to provide a forum where both the accumulation of new and the sharing of old information can take place along with the development of new attitudes based on pride in one's Acadian or Québécois culture.

This course was offered during a five-week session in the belief that it would attract people who are interested in the topic but who are not ready to make a commitment for 10 or 15 weeks. The goal was to make the class appealing in terms of time commitment, cost (only $21 for five weeks), and content. The five-week period allowed for the presentation of an overview of Acadian, Québécois and Franco-American culture and history while providing for sufficient time for discussion groups and experience-sharing. The syllabus (see next page) suggests a structure that allowed the flexibility to change the program as the course proceeded. Each class contained a theoretical and informational structure. This material served as a backdrop from which people could relate to their own experiences and share them with one another.

Publicity for the class was handled through continuing education catalogs, the media (newspapers and radio) and church bulletins. The best promotion that the project could have received, however, was through word of mouth, one-to-one communication. When the class met, fifteen people had registered and most of them had heard about the course from direct contacts. After putting the word out to as many people as possible, an article appeared in the local newspaper advertising my class and that of Mr. Joseph Lagassé who was offering a course on woodcarving. Arrangements were also made with Mr. Lagassé for the printing of a poster that would advertise both his course and mine and which would be distributed to libraries and churches. Our cooperation proved successful in filling the quota for the woodcarving class while it gave a boost to my own endeavor.

CULTURE AND HISTORY OF THE ACADIANS AND FRENCH CANADIANS

Course Syllabus

Oct. 7 -- Introduction: What do we bring to the group from our own backgrounds? Who are we and what do we want to get out of this course?

Presentation: Film - "Cleghorn's Ethnics Alive and Well"

Oct. 14 - Discussion: Family history, stories and folklore.

Presentation: Slide presentation on the history of Acadia and Québec.

Oct. 21 - Discussion: More family history, folklore, folkart and crafts.

Presentation: Quilting and rugmaking, foods
(poutines, tourtières, fricot)
French-Canadian woodcarving

Guests: Woodcarving: Joseph Lagassé --resident of Gardner

Oct. 28 - Discussion: Music, dancing and more family history and folklore.

Presentation: Stepdancing and fiddle music of the Acadians and French-Canadians.

Guests: Stepdancing - Arcade Richard -- resident of Leominster.
Fiddle music - Vic Albert and friends -- residents of the Fitchburg, Gardner, Leominster area.

Nov. 4 - This class will focus on the design of a project or event that we can plan and participate in as a group. For the time being, let us call it a small _soirée_ but it can be some other kind of presentation which we can open to our friends and families.

The first class meeting

As stated earlier, 15 people (ranging in ages from 30 to 60 and from both Québec and Acadian backgrounds) enrolled in the class. The first session served to introduce the proposed subject matter for the course and to give members of the class the opportunity to share information about their backgrounds and about their reasons for taking this course.

In response to these questions, students talked about where they were from locally and where their roots were in Canada. The process was very exciting since some found their parents were born in the same community while others discovered they were distantly related. Other topics emerged from the discussion, including the loss of language and culture, the need to return to a sense of community and memories of growing up in the ethnic neighborhoods of Fitchburg and Gardner. One woman said that she was very much aware of her Scottish and Irish roots and had even recently taken her sons to the British Isles to see the countries of Scotland and Ireland, but when it came to sharing information on her French-Canadian roots, she had very little to offer.

The result of assimilation, it was felt, helped to create a need for information about their cultures and their histories and a desire to renew their cultural selves and the sense of community they had shared with their parents and grandparents. The entire class was recorded on tapes that will be added to our collection of oral history.

The second half of the class was devoted to viewing a videotape dealing with Cleghorn, the Franco-American section of Fitchburg. Through interviews with local residents the tape focuses on the neighborhood as it was years ago when the ethnic factor was a more important factor in everyday life. The response to the tape was positive and stirred participants to think of Franco-American issues as they relate to ethnic neighborhoods such as Cleghorn, French Hill or Little Canada.

The second class meeting

My initial sense had been that the class would not want too much structure in the form of lectures, but I was surprised at the end of the first session when the majority of the participants requested more information in the area of history and more structure to the course. The second class period, therefore, consisted of a one-hour lecture on the history of the French in North America, with particular emphasis on the early history of Québec and Acadia,a one-hour discussion period and a half-hour slide presentation of a field trip to Northern Maine, Québec and the Maritime Provinces.

I began by tracing the early explorations of Cartier, Verrazano and Champlain stressing Champlain's explorations of Acadia and Québec in the early seventeenth century, since these discoveries opened a crucial chapter in the development of the French culture in North America. In my presentation, I made use of transparencies of maps of early Acadia and Québec. The audiovisual materials better illustrated the lecture and made it more interesting to the group.

The second hour was an open discussion in which the class was invited to ask questions on the lecture. The types of questions that arose made it clear that the process of assimilation not only takes away the desire to preserve cultural identity, but also submerges vast amounts of information that should be passed on to subsequent generations. Some of the students were struck by the fact that they and their ancestors had such a rich and interesting history, others, by the severity of life, wars and oppression. A few people were particularly interested in the migrations of the French who had settled Québec and Acadia. Transparencies provided the opportunity to trace the areas in France from which their ancestors had emigrated and to locate the areas in New France where they had settled. This exercise proved of great interest in that it allowed the participants to make connections with the mother country.

We took a short break for cider and cookies and listened to some French-Canadian fiddle music. Throughout the five-week sessions, these breaks provided a perfect opportunity to play records and tapes of Franco-American, Acadian or French-Canadian music. Often, the class would sing along with a familiar tune or break out into a dance inspired by the fiddle.

The last half hour was devoted to a slide presentation on Québec and the Maritimes. These areas were photographed by Roger Dubé and myself during the Canadian/Franco-American Studies Project institute in the summer of 1979. The travelogue provided a relaxed balance to the somewhat intensive lecture and discussion that had preceded. The effect created by the slides was to allow Québec and Acadia to come to life and to provide a framework for the historical information.

The third class meeting

The participants were asked at the end of the previous session to bring to this class examples of art, crafts, foods or artifacts that they, their families or other French-Canadians had created. Almost everyone brought some kind of personal belonging and/or memorabilia which pertained to Franco-American culture. Some displayed hand-made quilts, rugs and embroidery while others exhibited paintings by a Franco-American artist, and old diaries and photos belonging to parents and grandparents. One member of Italian descent brought in a hand knitted trousseau which her grandmother had worn on her wedding day and which had not been worn since.

This type of "show and tell," allowed the people to demonstrate to each other that their culture was not simply historical information but a very personal experience. While the culture had been informationally lost to them, it was still very much alive in their bureau drawers, in old boxes and trunks. As the class discussed the artifacts, and told stories of the relationships between their childhood and their heritage, home-made French-Canadian cookies and pastry were shared.

In the second half of the class, Mr. Joseph Lagassé, a local woodcarver, demonstrated to us the art of whittling figurines and statues in the style of the craftspeople from the area of St. Jean Port Jolie, Québec. He displayed a variety of his carvings and explained his art. Inviting Mr. Lagassé was scheduled to promote one of the objectives of the course: to draw upon the resources of the local community and the members of the class to move us forward and to guide the process of cultural reawakening.

The fourth class meeting

The fourth meeting had originally been scheduled to deal exclusively with live stepdancing, and fiddle music. At the conclusion of the third meeting, however, it was suggested that a discussion of language and attitudes toward language would be in order. It was decided to postpone the live music until the last class and to devote a portion of this fourth session to the languages of the Québécois, Acadian and Franco-American cultures and to introduce recordings of Franco-American music.

The discussion opened with a focus on the pressures applied to speakers of French. Some members of the class reported that they spoke French fluently until they entered first grade. At that point, they were told to stop talking this "foreign language because everyone here speaks English." Others were told to speak Parisian French because their dialect was perceived as "bad French." The discussion then moved to the relationship between the loss of language and the loss of cultural identity as a result of negative attitudes toward their language.

Other topics discussed included the richness of expression of the French spoken in New England and regional variances.

The class then listened to recordings of Acadian, Cajun and Québécois dialects as they are presently or were previously spoken in the Maritimes, Louisiana and Québec and noted the similarities and differences.

The second half of the class was devoted to listening to fiddle music and to songs of the French-Canadians and Acadians. The session ended with the singing of familiar and traditional French songs of Canada.

The fifth class meeting

Because of the introductory nature of the course, and given its goal of allowing people to recapture ethnic identity within a relatively brief period of time, the last session was planned as a *soirée* in which people could make use of the talents that they had developed as ethnic beings. Between 50 and 60 people including the families and friends of members of the class attended the soiree. Everyone brought an Acadian or Québécois food dish such as poutines rapées, chicken fricot, tortière, baked beans, pastries and coque au vin. Music was provided by local fiddlers while dancers demonstrated some of the old quadrilles from French-Canada. The highlight of the evening was the participation of the young children who enthusiastically danced to fiddle music that they had probably never heard before. The evening concluded with a songfest of French-Canadian tunes and the class members, after five weeks together, wished each other well and returned to their homes, a bit more informed and with a greater sense of pride in their Franco-American heritage.

Evaluation and Follow-Up

This class was designed not so much to share a lot of information about Canada itself but to allow the people to better understand the experience of the French in Canada and how that experience relates directly and indirectly to their own experiences as Franco-Americans. At the same time, much information on Canada was disseminated to provide the participants in the course with a basis from which to explore cultural issues on their own.

Six people wanted to renew their subscription for five more weeks and I agreed to teach another course. Everyone who signed up for the second session was of Acadian descent and interested in studying the genealogy and history of this group. The classes were spent researching our individual genealogies, reading and discussing books on Acadian history and listening to Acadian music. After five weeks, all of us felt that we had learned a great deal about our Acadian heritage. We were also fortunate to have at our disposal the newly formed Acadian Genealogical and Historical Association of New England, in which all the members of the class have become active.

The model which I created for reaching people both in terms of promoting the course and teaching the class proved to be quite valid and should be encouraged in other population centers where there are French-Canadians and Acadians.

I offer my services to consult with individuals or groups on the particulars of my approach to teaching adult education to Franco-Americans and hope that those of you who have visions of imparting your own knowledge about your Franco culture to others will consider my effort as one which could assist you in your task.

Les Bons Vieux Temps

CSG022 CULTURE, MUSIC, FOOD AND HISTORY OF THE FRENCH CANADIANS

Non Credit

COME AND EXPAND YOUR KNOWLEDGE OF ACADIAN AND FRENCH CANADIAN CULTURE AND HISTORY!

Together, we will have a chance to explore family roots; a chance to eat TORTIERRE,POUTINES RAPEES AND CHICKEN FRICOT; a chance to listen to and enjoy old time fiddle music and step dancing (we may even have a chance to dance a quadrille or two) of Quebec and the Maritime provinces of New Brunswick and Nova Scotia; and a chance to share with others what we know about our own heritage and background. Culture is a very important part of peoples' lives and the sharing with each other of the positive and interesting aspects of "LA CULTURE DES ACADIENS ET DES CANADIENS FRANCAIS" should be quite enriching for all of us.

Beginning Tuesday, October 7th 7:00-0:30 p.m. Five Weeks

TUITION: $15.00 Registration fee: $6.00

INSTRUCTOR: Paul LeBlanc

CHICKEN FRICOT TORTIERRE

POUTINES RAPEES

BIBLIOGRAPHY

BIBLIOGRAPHY

CONTENTS

I. Introduction 235

II. Selected Bibliography for Franco-American Studies 237

A. General Sources for Curriculum Development . . . 237
B. Bibliographies and Resource Directories 237
C. Franco-American Studies/ Elementary Materials 238
D. Franco-American Studies/ Secondary Materials 241
E. Franco-American French Literature 243
  1. Anthologies 243
  2. Novels 244
  3. Poetry 244
  4. Theater 245
F. Franco-American English Literature 246
G. Reference Materials: History/Language/Social Studies 248
H. Newspapers and Periodicals 262
I. Canadian Reference Materials 263

III. Audio-Visual Materials 266

A. Recordings 266
B. Cassette Tapes 266
C. Video Tapes 267
D. Films 267

I. Introduction

The goal of this bibliography is to supplement the list of books contained in the teaching plans and to expand on the suggested avenues of inquiry for teachers interested in infusing Franco-American content into their courses or in developing new courses in Franco-American studies. The compilation of this bibliography was guided by the principle that the works listed be relatively easy to find. For specialized study and research, we refer you to the bibliographies listed in section II-B and, in particular, to Pierre Anctil's Franco-American Bibliography: New England, which is the most recent and which contains a more thorough listing of studies that deal with individual Franco-American communities.

Sections II-C and II-D list bilingual (French/English) materials available notably from the National Materials Development Center and the National Assessment and Dissemination Center. Unless they are suggested for use in the teaching plans in Chapter III, materials produced by Title VII Bilingual Education Programs are not listed in this bibliography. The materials that are still available can be obtained by contacting the Bilingual Education Programs that are listed on page 282 of the Appendix or by communicating with the state consultants for bilingual education who are listed on page 279 of the Appendix.

Section II-E lists works that could be incorporated into a French literature class, while section II-F lists novels that could be infused into an American literature class. In Section II-G, we provide background materials that deal with the history, culture and language of the Franco-Americans.

The units contained in chapter II refer to a greater variety of audio-visual and teaching aids than are entered in the bibliography. Should you require a copy of the materials mentioned in the teaching plans, we recommend thay you make arrangements with the teacher who submitted the unit. In section III, we list only those materials referred to that are available in the public sector.

Should this be your first venture into Franco-American or ethnic studies, we hope that the materials listed herein offer you a fruitful point of departure.

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"Education" -- "L'Education"
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H. Newspapers and Periodicals

Acadiana Profile. Published by the Acadian News Agency, Inc., P.O. Box 52247, Lafayette, LA 70505.

AFA Newsletter. Published by the Association of Franco-Americans/Assemblée des Franco-Américains, c/o Department of Modern Languages, University of Rhode Island, Kingston, RI 02881. (Armand Chartier, Editor)

Les Amitiés Acadiennes. Revue trimestrielle. 65, boulevard des Invalides, 75007 Paris, France.

Le Bulletin de la Fédération Féminine Franco-Américaine. Published by La Fédération Féminine Franco-Américaine, 1 Leland Road, Westford, MA 01886. (Marthe Biron Péloquin, Editor)

Le Canado-Américain. Published by L'Association Canado-Américaine, 52 Concord Street, Manchester, NH 03101. (Robert Perreault, Editor)

Chez-nous. Newsletter of La Société Canadienne-Française, 1401 Circle Terrace Boulevard, Minneapolis, MN 55421.

L'Echo de Seattle. Published by Amitié Franco-Américaine, 6701 Greenwood Avenue North, Seattle, WA 98103.

Le F.A.R.O.G. Forum. Journal mensuel, publié par Franco-American Resource and Opportunity Group, 208 Fernald Hall, University of Maine at Orono, Orono, ME 04469. (Yvon Labbé, Editeur)

France-Louisiane. Gazette mensuelle, publiée par L'Association France-Louisiane, 65, boulevard des Invalides, 75007 Paris, France.

Le Journal de la Floride. Weekly newspaper, published by Le Journal de la Floride, Inc., 2337 N. 21^e Ave. Hollywood, FL 33020.

Le Journal de Lowell. Box 1241, Lowell, MA 01853. (Albert V. Côté, Editeur)

H. Newspapers and Periodicals - continued

Louisiane. Journal mensuel bilingue, publié par Média-Louisiane, P. O. Box 3936, Lafayette, LA 70502. (David Marcantel et Philippe Gustin, Editeurs)

Senior Times. Monthly newspaper that contains a French page. Published by N.H.A.E., Dow Road, Bow Industrial Park, Concord, NH 03301.

Souvenirs. Published by Souvenirs, 4032 Buick Street, New Orleans, LA 70126.

L'Union. Publié par L'Union Saint-Jean-Baptiste, 1 Social Street, Woonsocket, RI 02895. (Joseph Gadbois, Editeur)

L'Unité. Case Postale 1262, Lewiston, ME 04240. (Robert-R. Couture, Editeur)

Vie Française. Revue trimestrielle, publiée par Le Conseil de la Vie Française en Amérique, 59, rue d'Auteuil, Québec, P.Q. G1R 4C2.

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I. Canadian Reference Materials - continued

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I. Canadian Reference Materials - continued

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III. AUDIO-VISUAL MATERIALS

A. Recordings

A Voice from the Valley. Poetry readings by Jim Connors. Title VII (ESEA) St. John Valley Bilingual Education Project, Madawaska, Maine.

Habitant Poems. The poetry of William H. Drummond read by E.A. Rand. Canfield Custom Recordings.

La Bonne Aventure. Songs and music from the television series by the same name. A production of the Maine Public Broadcasting Network.

B. Cassette Tapes

Les Arts et la Littérature chez les Franco-Américains de la Nouvelle-Angleterre. (Cassette that accompanies the text). Cambridge, MA: National Assessment and Dissemination Center.

Au Coeur du Vent. (Cassette that accompanies the text) Cambridge, MA: National Assessment and Dissemination Center.

Berlin: Ville Industrielle du Nord. (Cassette that accompanies the text) Cambridge, MA: National Materials Development Center.

Chansons de Chez-Nous. (Cassette that accompanies the text) Cambridge, MA: National Assessment and Dissemination Center.

Jim: L'Histoire de Jim Caron. (Cassette that accompanies the text) Cambridge, MA: National Assessment and Dissemination Center.

Un Mot de chez-nous. (Cassette that accompanies the text) Cambridge, MA: National Assessment and Dissemination Center.

C. Video Tapes

La Bonne Aventure. A production of the Maine Public Broadcasting Network, Orono, Maine 04469.

Cleghorn's Ethnics Alive and Well. Produced by the Cleghorn Neighborhood Center, 132 Daniels Street, Fitchburg, MA 01420.

L'Equipe du Bon Vieux Temps. Produced by L'Equipe du Bon Vieux Temps, 17 Chandler Street, Tewksbury, MA 01876.

The Franco File. A produduction of New Hampshire Educational Television, University of New Hampshire, Durham, NH 03824.

Un Jacques Cartier Errant. Produced by the National Assessment and Dissemination Center, Cambridge, MA 02140.

Reflets et Lumière. A production of the Maine Public Broadcasting Network, Orono, Maine 04469.

D. Films

Bien des mots ont changé. Produced by Daniel Louis. Available through the Film Library of the Canadian Consulate General, 500 Boylston Street, Boston, MA 02116.

La Drave. Available through the Film Library of the Canadian Consulate General, 500 Boylston, Street, Boston, MA 02116.

L'Héritage. Available through the Film Library of the Canadian Consulate General, 500 Boylston Street, Boston, MA 02116.

Ti-Jean s'en va aux chantiers. Available through the Film Library of the Canadian Consulate General, 500 Boylston Street, Boston, MA 02116.

Ti-Jean au pays de fer. Available through the Film Library of the Canadian Consulate General, 500 Boylston Street, Boston, MA 02116.

D. Films - continued

Ti-Jean à l'ouest, Available through the Film Library of the Canadian Consulate General, 500 Boylston Street, Boston, MA 02116.

APPENDIX

APPENDIX

SOURCES AND RESOURCES

1. Resource Libraries 271

2. Educational Resource Centers 272

3. Franco-American Organizations 273

4. State Agencies 274

5. Consulates 276

6. Respondents to Surveys on Franco-American Studies 276

7. Canadian/Franco-American Studies Project Teachers 277

7a. Canadian/Franco-American Studies Project Participants/State Education Department Consultants. 280

7b. State Education Department Consultants 280

8. Adult Educators in Franco-American Studies 281

9. Annual Events/Contact Persons 281

10. Tour Sites/Contact Persons 283

11. Bilingual Education Programs 283

12. Ethnic Heritage Studies Programs 284

1. Resource Libraries

Abel J. Morneault Memorial
Library
303 Main Street
Van Buren, ME 04785

Bristol Community College
Learning Resources Center
c/o Harvey Varnet
777 Eslbree Street
Fall River, MA 02720

Canaan Memorial High
School Library
c/o Lora Moore
P.O. Box 68
Canaan, VT 05903

Caribou Public Library
30 High Street
Caribou, ME 04736

Chicopee Free Public Library
c/o Dolores F. Allen
Market Square
Chicopee, MA 01013

Curtis Memorial Library
c/o Sue Weissman
Brunswick, ME 04011

Department of Media Services
Dimond Library, Floor C
c/o Gary Samson
University of New Hampshire
Durham, NH 03824

Donald B. Watt Library
Experiment in Internat. Living
c/o Shirley Capron
Kipling Road
Brattleboro, VT 05301

Fitchburg Public Library
c/o Linda Newman
610 Main Street
Fitchburg, MA 01420

Franklin High School Library
c/o Rita Poirier
115 Central Street
Franklin, NH 03235

Holyoke Room and Local File
Holyoke Public Library
335 Maple Stteet
Holyoke, MA 01040

Levi Heywood Memorial Library
Gardner, MA 01440

Lewiston Public Library
c/o Richard F. Gross
105 Park Street
Lewiston, ME 04240

Lithgow Library
c/o Monique Patenaude
Winthrop Street
Augusta, ME 04330

Madawaska Public Library
c/o Aurise L. Bourgoin
411 Main Street
Madawaska, ME 04756

The Maine State Library
State Street
Augusta, ME 04330

Nat'l Assessment & Dissemination Center Library
c/o Ann Montgomery Smith
49 Washington Avenue
Cambridge, MA 02140

New Bedford Free Public Library
c/o Mrs. R.H. Queen
Box C-902
New Bedford, MA 02741

North Adams State College
Library
North Adams State College
North Adams, MA 01247

1. Resource Libraries - continued

La Salle Louis-A Biron
Lowell City Library
c/o Georgette Bégin
Merrimack Street
Lowell, MA 01854

Springfield City Library
Genealogy and Local History Room
c/o Julie Glendon
220 State Street
Springfield, MA 01103

State of Vermont,
Department of Libraries
Northwest Regional Library
c/o Hobart Tracy Box 511
St. Albans, VT 05478

Bibliothèque Mallet
L'Union Saint-Jean-Baptiste
c/o Brother Felician, S.C.
1 Social Street
Woonsocket, RI 02895

Waterville High School Library
Brooklyn Avenue
Waterville, ME 04901

Winnisquam Regional High School Library
West Main Street
Tilton, NH 03276

Winooski High School Library
Normand Street
Burlington, VT 05401

Woonsocket Harris Public Library
c/o Charles Moore
303 Clinton Street
Woonsocket, RI 02895

Worcester Public Library
c/o Anna S. Kung
Salem Square
Worcester, MA 01608

2. Educational Resource Centers

Bilingual/Bicultural Center
Pleasant Street
University of Maine at Ft. Kent
Ft. Kent, ME 04743

Bristol Teacher Center
c/o Robert Lewandoski
632 King Street
Bristol, CT 06010

Canadian-American Center
160 College Avenue
University of Maine at Orono
Orono, ME 04469

Franco-American Files
Department of Sociology
University of Southern Maine
96 Falmouth Street
Portland, ME 04103

Francophone Center
University of New England
Biddeford, ME 04005

French River Teacher Center
c/o Robert W. Richardson, Dir.
446 Main Street
Oxford, MA 01540

L'Institut Français
Assumption College
500 Salisbury Street
Worcester, MA 01609

La Librairie Populaire
18 Orange Street
Manchester, NH 03104

2. Educational Resource Centers - continued

Maine Public Broadcasting Network
P.O. Box 86
Orono, ME 04469

Multilingual/Multicultural Resource Training Center
86 Fourth Street
Providence, RI 02904

National Assessment and Dissemination Center for Bilingual Education
c/o Conrad Fortier
Lesley College
49 Washington Avenue
Cambridge, MA 02140

National Materials Development Center for French and Portuguese
c/o Normand Dubé
168 South River Road
Bedford, NH 03102

New Hampshire Educational Television
University of New Hampshire
Durham, NH 03824

L'Office Franco-Américain
208 Fernald Hall
University of Maine at Orono
Orono, ME 04469

Project VIABLE/Bilingual Education
c/o Anne Woolfson
P.O. Box 20
Living/Learning Center
University of Vermont
Burlington, VT 05405

Vermont Educational TV
Ft. Ethan Allen
Winooski, VT 05404

3. Franco-American Organizations

American-Canadian Genealogical Society of New Hampshire
P.O. Box 668
Manchester, NH 03105

American-French Genealogical Society
150 Fountain Street
Pawtucket, RI 02860

Assemblée des Franco-Américains/Association of Franco-Americans
c/o Armand Chartier
Dept. of Modern Languages
University of Rhode Island
Kingston, RI 03881

Association Canada-Américaine
646 Dexter Street
Central Falls, RI 02863

Association Canado-Americaine
c/o Robert B. Perreault
52 Concord Street
Manchester, NH 03101

Le Cercle des Dames Francaises
c/o Clémentine Poirier
658 Sumner Avenue
Springfield, MA 01108

Centre d'Héritage Franco-Américain
81 Ash Street
P.O. Box 1251
Lewiston, ME 04240

Comité de la Jeunesse: L'Union des Franco-Américains de Connecticut
c/o Gaétan Lachance, Président
104 Jacob Street
Bristol, CT 06010

3. Franco-American Organizations - continued

L'Equipe du Bon Vieux Temps
c/o Raymond Paquin, Director
17 Chandler Street
Tewksbury, MA 01876

La Fédération Féminine Franco-Américaine
120 South Branch Parkway
Springfield, MA 01118

La Fédération Franco-Américaine de Biddeford
c/o Norman R. Beaupré
14 Gertrude Avenue
Biddeford, ME 04005

Franco-American Cultural Center Committee
c/o Richard Marion, V.Pres.
Gallery 21
21 Hurd Street
Lowell, MA 01852

Franco-American War Veterans of Rhode Island
c/o L. Bernard Gallant
40 Robert Street
Woonsocket, RI 02895

New Hampshire Franco-American Council
c/o Robert Raiche
814 Elm Street, Suite 200
Manchester, NH 03101

Presque Isle Area Francophones
c/o Rachel Daigle Sheridan
54 Oak Street
Presque Isle, ME 04769

Richelieu International
Case Postale 2
Ottawa, Ontario
Canada K1N 8V1

The Rumford-Mexico Acadian Society
c/o Dr. John Robert Gallant
70 Porter Avenue West
Rumford, ME 04276

La Société de Saint-Jean-Baptiste de Bienfaisance
P.O. Box 81
Biddeford, ME 04005

Le Société des Artisans
c/o Robert Grenier
1985 Main Street
Springfield, MA 01103

La Société des Deux Mondes
c/o André Germain, President
15 Iby Street
South Burlington, VT 05401

L'Union Saint-Jean-Baptiste
Adams Street
Biddeford, ME 04005

4. State Agencies

Affirmative Action Committee for Democratic State Committee in Massachusetts
714 Beacon Street
Boston, MA 02215

Canadian-American Cultural Commission
c/o Louis-Israël Martel
104 Bridge Street
Manchester, NH 03104

The Connecticut Advisory Commission on American and Francophone Cultural Affairs
c/o Jean-Paul Gingras, Chairman
38 Harvest Lane
Bristol, CT 06010

4. State Agencies - continued

Connecticut Humanities Council
195 Church Street
Weslyan Station
Middletown, CT 06457

Franco-American Committee
of the Rhode Island
Heritage Commission
c/o Lionel J. Frappier, Chmn.
30 Arthur Street
Bellingham, MA 02019

General Rochambeau
Commission
c/o Paul Jarry
Old State House
150 Benefit Street
Providence, RI 02903

Maine-Canadian Legislative
Advisory Office
c/o Donat Boisvert
State House, Station 107
Augusta, ME 04333

Maine Council for the
Humanities and Public
Policy
P.O. Box 7202
24 Exchange Street
Portland, ME 04112

Maine Department of
Education & Cultural
Services
Bilingual/Bicultural/
Natural Origins Technical
Assistance Serivces
c/o Bernard Bérubé
State House, Station 23
Augusta, ME 04333

Massachusetts Cultural Com.
c/o Donald Moisan
287 Mount Hope Street
Lowell, MA 01854

Massachusetts Foundation for
Humanities & Public Policy
237E Whitmore Admin. Bldg.
Univ. of Massachusetts
Amherst, MA 01002

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Humanities
112 South State Street
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New Hampshire Department of
Education, Div. of Instruction
Foreign Langauge, Bilingual/
Multicultural Education
c/o Robert Fournier
64 North Main Street
Concord, NH 03301

Rhode Island Committee for the
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86 Weybosset Street, Room 307
Providence, RI 02903

Rhode Island Heritage Commission
Old State House
150 Benefit Street
Providence, RI 02903

Vermont Council on Humanities
and Public Policy
P.O. Box 58
Hyde Park, VT 05655

Vermont Cultural Commission
c/o Mrs. L. Fontaine, Chairwoman
35 North Willard Street
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5. Consulates

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(M. Jean-Marie Déry, Consul)
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Librarian)
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(M. Jean-Marc Nicole,
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7. C/FA Studies Project Teachers - continued

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Clara Barton School
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Trinity College
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Massachusetts Department of Education
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Keene State College
Keene, NH 03431

Claire Bolduc
Pine Tree Legal Assistance
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Bangor, ME 04401

Eloise Brière
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Clifton Park, NY 12065

Ronald M. Couturier
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Margaret Langford
Continuing Education
Keene State College
Keene, NH 03431

Paul LeBlanc
48 Third Street
Leominster, MA 01453

9. Annual Events/ Contact Persons

Autumn Fest
Woonsocket Chamber of Commerce
Marquette Way
Woonsocket, RI 02985

Barre Ethnic Heritage Festival
Barre Ethnic Heritage Assoc.
Box 744
Barre, VT 05641

Célébration de la Saint-Jean-Baptiste
Dr. Robert Beaudoin
Dunbarton Road
Manchester, NH 03102

Conférence des Franco-Américains
Anne MacDonald Woolfson
P.O. Box 20
Living/Learning Center
University of Vermont
Burlington, VT 05405

Festival Arts et Artisinat
Attorney Robert Raiche
814 Elm Street, Suite 200
Manchester, NH 03101

Le Festival des Deux Mondes
La Société des Deux Mondes
c/o André Germain
15 Iby Street
South Burlington, VT 05401

Festival Franco-Américain
Franco-American Festival Committee
Kennedy Park
Lewiston, ME 04240

9. Annual Events/Contact Persons, continued

Fête de la Saint-Jean-Baptiste
Rev. Gérald Lafleur
St. Joseph's Rectory
35 Harriet Street
Springfield, MA 01107

Franco-American Fair of the Winslow Lions Club
Ed Roy
Waterville High School
Waterville, ME 04901

Heritage Day
Bill Janowski or Gladys Wyatt
R.I. Heritage Commission
150 Benefit Street
Providence, RI 02903

Madawaska Acadian Festival
Ben Talbot
Madawaska Chamber of Commerce
564 Main Street
Madawaska, ME 04756

Maine Multicultural Conference
Bernard Bérubé or Gloria Lachance
Maine Dept. of Educ. and Cultural Services
State House, Station 23
Augusta, ME 04333

October Fest
Zenny Speronis
Speare House Restaurant
525 Pawtucket Blvd.
Lowell, MA 01854

Old Town Franco-American Festival
Eugene Paradis
Pushaw Lake
Old Town, ME 04468

Pride of Maine Fair
c/o Linda St. Onge
College of the Atlantic
Bar Harbor, ME 04709

Regatta Festival
Zenny Speronis
Speare House Restaurant
525 Pawtucket Blvd.
Lowell, MA 01854

St. Thomas d'Acquin Yearly Picnic
Rev. Léo Leclerc
St. Joseph's Rectory
35 Harriet Street
Springfield, MA 01107

La Semaine Franco-Américaine
Le Comité de la Semaine Franco-Américaine
c/o Rudolph Ouellette
811 Lakeview Avenue
Lowell, MA 01850

10. Tour Sites/ Contact Persons

Acadian Village
Don Cyr, Researcher
Box 155
Lille, ME 04749

Association Canado-Américaine
Robert Perreault, Librarian
Association Canado-Américaine
P.O. Box 989
52 Concord Street
Manchester, NH 03105

Centre d'Héritage Franco-Américain
JoAnne Lapointe
Le Centre d'Héritage
P.O. Box 1251
81 Ash Street
Lewiston, ME 04240

Lowell Heritage State Park
Don Faron
Mark Building
25 Shattuck Street
Lowell, MA 01851

Lowell Museum Corporation
Lewis Karabatsos
560 Suffolk Street
Lowell, MA 01854

Lowell National Historic Park
171 Merrimack Street
Lowell, MA 01851

La Maison Française
Claire Quintal, Directrice
L'Institut Français
Assumption College
500 Salisbury Street
Worcester, MA 01609

Manchester Historical Association
Denise Arell
129 Amherst Street
Manchester, NH 03102

St. Agatha Historical Society
Box 237
St. Agatha, ME 04772

Tante Blanche Museum
Bernette Albert
Madawaska Historical Society
Madawaska, ME 04756

11. Bilingual Education Programs

Berlin Bilingual Education Program
Berlin, NH 03570

Caribou Bilingual Education Program
Caribou, ME 04736

Le Programme Bilingue de Canaan-Norton
Canaan, VT 05903

Lewiston Bilingual Education Program
Lewiston, ME 04240

Mascenic Bilingual Education Program
Greenville, NH 03048

St. John Valley Bilingual Education Program
Madawaska, ME 04756

Title VII Bilingual Education Program
Franklin North Supervisory Union
c/o Paula Bouchard Johnson
Richford, VT 05476
(currently federally funded)

12. Ethnic Heritage Studies Programs

"Dissemination of Materials: Development of Model Curriculum for Ethnic Studies Using a Community as a Resource". (1979)

Hyde School
616 High Street
Bath, ME 04530

* * *

"'The Maine Idea' Instructional Development in Ethnic Activities" (1979)

University of Southern Maine
Associate Degree Studies
96 Falmouth Street
Portland, ME 04102

* * *

"Harvard Ethnic Encyclopedia" (1974)

Harvard University
Fellows of Harvard College
Harvard University Press
1350 Mass. Avenue
Cambridge, MA 02138

* * *

"Contributions of the French to America: Dissemination Materials" (1975)

Assumption College
Undergraduate Schools
500 Salisbury Street
Worcester, MA 01609

* * *

"New Hampshire Franco-American Ethnic Heritage Curriculum Development Program" (1976)

New Hampshire College
2321 Elm Street
Manchester, NH 03104

"How to Produce Ethnic Heritage Films and Slidetapes Using Historical Photographs and Oral Histories" (1979)

University of New Hampshire
Department of Media Services
Diamond Library
Durham, NH 03824

* * *

"An Ethnic Boullabaise" (1977)

Vermont Department of Education
120 State Street
Montpelier, VT 05602

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Orono, Maine 04469